

THE ILLUSTRATION
CREATIVE HANDS
JAMES COLLEGE

OCTOBER 1946

DESIGN

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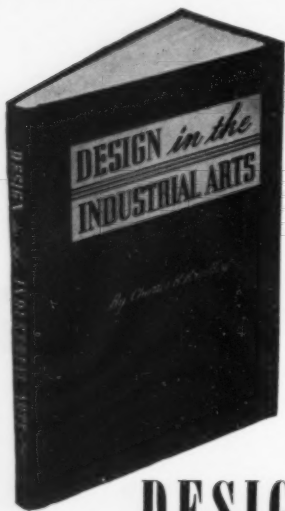
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Photo by Stone & Steccati

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Chicago Art Institute Exhibits British Masterpieces

• The Art Institute of Chicago announces an exhibition of the greatest collection of British art ever to leave England. Starting sometime in October the exhibition will last two months. It consists of work by Constable, Hogarth and Turner.

Among the pictures already promised are: Ten by William Hogarth (1697-1764), famous realist and artist, the most noted of which are the portrait of the actor, "David Garrick and his Wife," lent by H. M. The King, from the Royal Apartments in Windsor Castle; the six paintings of Hogarth's "Marriage a la Mode" lent by the Tate Gallery, London, and "The Shrimp Girl" lent by the National Gallery. The Tate Gallery is also lending nine works by Joseph M. W. Turner (1775-1851) which include the world famous paintings, "Fire at Sea" and "Bay of Baiae." Five other Turner's lent by the National Gallery include the much reproduced masterpiece, "Calais Pier." Eight works by John Constable (1776-1837), are being lent by the Victoria and Albert Museum, the Tate Gal-

lery, and the National Gallery, among which are his most loved landscapes, "The Hay Wain," "Hadleigh Castle" and "Hampstead Heath."

The Victoria and Albert Museum is also lending twenty-four dazzling sketches from nature painted in oil by Constable of the English landscape which show his great influence on modern art.

In addition to the above list, a committee appointed by Mr. Ernest Bevin, British Minister of Foreign Affairs, consisting of Mr. Leigh Ashton, Director of the Victoria and Albert Museum as Chairman, Mr. John Rothenstein, Director of the Tate Gallery, and Mr. Philip Hendy, Director of the National Gallery of London, are obtaining other well-known works of Constable, Hogarth and Turner from certain outstanding English collectors.

The exhibition will show for the first time in America three of the greatest English painters who importantly changed the course of later art and who so far have been inadequately shown in the United States. This exhibition will rank with the great Institute exhibits of Italian, Dutch and French masterpieces.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912 AND MARCH 3, 1933

Of DESIGN published monthly September through May at Columbus, Ohio, for 1946.

State of Ohio, County of Franklin, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Felix Payant, who, having been duly sworn according to law, deposes and says that he is the Editor of the DESIGN and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Design Publishing Company, 131 E. State St., Columbus, Ohio. Editor, Felix Payant, 131 E. State St., Columbus, Ohio. Business Manager, Mary Sullivan, 131 E. State St., Columbus, Ohio.

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FELIX PAYANT, Pres.

Sworn to and subscribed before me this 8th day of October, 1946.

MARY L. SULLIVAN, Notary Public.
(My commission expires February 11, 1947.)

THE WORKSHOP WAY

By FELIX PAYANT

There have been many set methods of teaching art. There have been many types of courses. These were varied, some of them intricate, but, by and large, the aim was to train persons to perform definite tricks, to consume a particular material or to pour into the minds of the listeners a mass of facts. People are eager to know "how to do it" in art.

The workshop way aims to start with the individual as far as possible and helping him in making a direct contact with materials in an experimental way. Emphasis is placed on the person, himself, that he may find his way of saying or doing or making something with materials at hand. Art may be thought of as a way of objectifying ideas; putting into concrete form certain ideas which craves to be expressed. Individuals need this form of activity for healthy well balanced living.

The Workshop way of teaching has been found satisfactory in overcoming fear and extreme self consciousness in the face of art materials, it takes the attitude that each person can develop sufficient technical control over various mediums so that he can produce results which give him satisfaction if not a downright thrill. Often persons who have consistently avoided art experiences are able to realize a new satisfaction in seeing how their ideas "make sense" when put in material form.

Even if the result in material form is none too thrilling the actual stimulation of tackling the problem of expression from the individual angle instead of a set course dictated from without results in untold satisfaction and actual mental well being.

The Workshops in art have been found a most satisfactory way of helping teachers, many of whom, have little art background, less time and much work to do. Most teachers in the grades realize the need for art as an integral factor in their daily programs yet they have met stumbling blocks in the way of fear and insufficient experience.

Assembled in Workshop groups teachers find not only satisfaction but courage: courage in tackling materials and making them live by taking on the desired form. It is commonly

understood today that to be well balanced and efficient we must keep open our channels of expression. So that what lies within us may take on graphic form, thus is a major purpose of the Workshop.

Teachers in the grades are usually expected to live up to the standards of sound educational practice. And that means that children throughout the grades be given the advantage, which is their due, of participating in the arts not only as an integral part of good teaching but for its content value as well.

Recent trends have made it evident that all well balanced curricula give importance to the arts yet a great many of the teachers in the grades throughout America have had little or no preparation in teaching the arts. It is for those in particular that workshop sessions, even for a few days at a time, bring valuable help. Teachers with much art preparation and experience find workshop sessions refreshing and interesting for the new vitality they provide. Art Workshop sessions have been tried with success in various cities where even the most timid and unprepared person attending has participated without hesitation resulting in courage and understanding. Courageous working directly to make graphic expression which are honest and individual is stressed. Fear disappears. Courage grows. Whether working with free brush painting, modelling, papier mache, chalk or any of the more easily available materials emphasis is placed on a working feeling for the materials at hand. Control grows rapidly in exploring and using materials. The most interesting techniques and forms evolve this way, far better than through dictation. Lectures, discussions and criticism all find their places as a part of participation. They are timely and to the point. They are given in terms of the actual job at hand. Principles are discovered and formulated rather than memorized and recited.

The discovery of the "how" is real adventure. Placing the spot light on the individual's way of working and his adventure in finding the true meaning of creative work is the keynote of workshop session.



ART WORKSHOP AT STOWE
TEACHERS' COLLEGE OF
ST. LOUIS

Standing: (from left to right)

Dr. Ruth Harris, Principal of Stowe
Teachers' College.

Felix Payant, leading the art
workshop.

John J. Maddox, Assistant Supt.,
Saint Louis Public Schools.

Naomi Guthrie, Art Dept., Stowe
Teachers' College.

James Armstrong Scott, Director of
Elementary Education,
Saint Louis Public Schools.

Dr. Sylvester H. DuValle,
Professor, Stowe Teachers' College.

Art AS A LANGUAGE

By JOHN HORNS

Art Dept., Highlands University
Las Vegas, New Mexico

● The experience of creating is not only the highest pleasure possible to man but by some gracious provision of nature it is also the most productive of individual growth. To understand the difference between a creative and a noncreative experience observe a seventh-grade boy who builds model airplanes "for fun" and attends arithmetic class "because he has to." This boy probably attains more real growth with his hobby than with his arithmetic, not only in skills and information acquired, but also in the integration of his personality. The intensive focusing of all the faculties upon a creative undertaking seems to pull a person together. Growth and creation are essential to happiness. Why else should spring be so universally hailed as the happiest time of year? Things are developing most rapidly; nature is in her most pleasant time of life? Because the experiences of growing, learning, and creating have, for too many adults, slowed down or stopped. The human organism is dynamic. It must grow in order to remain healthy, happy, and alive. To grow, it must engage in creative endeavors which demand the expansion of its powers.

It is an essential responsibility of the teacher to see that conditions permitting wholesome creative experience are maintained for the child; and the purpose of this section is to suggest what these conditions may be.

It is necessary to inquire briefly into the qualities of a genuine creative act which will bring to the child the pleasure and growth desired. It should be emphasized that the experience and its consequences to the child are what concern us. The finished work is merely a valuable indication of what has happened to the child.

Creative experience is not confined to the realm of what is known as art. The creation that counts is never limited to the external object. A painting is truly art only if it represents an extension of understanding and real growth within the personality of the individual. Travel may

be considered creative experience, if the traveler absorbs his new experiences and really grows in his conception of the world. That is why some people enjoy traveling more than others. Reading also becomes a pleasure and an art to the degree that it promotes inner development.

What is desired for the child is adventure—the leading on from something new to something new again with an ever keener feeling of anticipation and ever more alert senses to find the yet unknown. Art means the spirit in which an act is performed. Painting pictures may or may not be art just as teaching school may or may not be art. Whether an act is to be thought of as art depends upon whether the person carries it out in a spirit of voluntary, open-eyed eagerness or whether he proceeds under coercion—the blind slave of some external force.

It is ultimately desirable that this positive spirit of art be carried into all the activities of the child. The special problem, however, is to see that the spirit is developed and preserved in the field commonly called art. Existing here in maximum purity and intensity, the spirit should thrive as does wild life in a reservation, so that it can continue to furnish new vigor to other areas of the child's experience.

There are two phases necessary for any truly creative undertaking. The creator conceives a worthy purpose and invents the means by which to accomplish it. An artist may observe a certain aspect of beauty in a particular landscape. He then invents the means with which to transmit his concept of beauty. Another artist may conceive possibilities of greater comfort in the design of a chair, and then proceed to invent a more comfortable chair with his knowledge of needs and materials. These two phases, conception and invention, always overlap because the finest conceptions of purpose always grow with the process of experimentation and invention. Conceptions and purposes, furthermore, can never be adequately expressed in words. It

is apt to be embarrassing to a child for the teacher to demand a preliminary explanation of what he is about to do. He should be allowed time for experimentation.

Those who take sides on the matter of realistic or abstract art may be judging with too narrow a view. One child may be just as intensely interested in portraying the beauty he has discovered existing in the flight of an airplane as another is in inventing new color combinations. Some people have rejected modern abstract painting when extended contemplation would convince them that this field of invention is as sound as that of music which also uses abstract elements.

A notion prevails that the aim of the artist is to make something beautiful in terms of rules or principles. No rule or principle has any validity aside from the idea. Many forgeries in the name of art have done nothing more than fulfill conventional schemes for picture making. A painting or a statue or even a design must say something which comes from the very heart of the creator. The final test of true art is sincerity.

Art is of the greatest importance as a means of communication. An artist paints a picture because he has discovered something new, interesting truth about which he wishes to tell others. A poem or a song may serve his needs, but the nameless quality which he finds of interest may call for a painting or a carving. Because the success of democracy depends upon the interplay of free minds, we cannot afford to neglect art, which is the interplay of free minds.

The greatest barrier to the general acquisition of art as a language is the erroneous idea that only the few are talented. The following quotation from L. Maholy-Nagy is presented on this point. "Our profoundest belief is that everyone is talented; that every healthy person has deep in him, a capacity for developing his creative nature. Everyone is naturally equipped to receive and assimilate sensory experiences. Everyone is sensitive to musical tones, to colors, to touch and to space. That is to say, everyone is able to participate in the whole of sensory experience, which is the basis of every expression. This means that any healthy man can become a musician, a painter, a sculptor, just as when he speaks he is a speaker. Thus he can give non-verbal expression to his reaction as well, expressing himself in any material."

How is art to be acquired as a language? Truly miraculous is the process by which a child learns to talk. He first plays with sounds, and then by trial and error and by subtle imitation, he gradually "catches on" to the language. He learns, too, by using it to make himself understood even before he knows any grammar. As a child learns to speak by playing with his voice, he must learn to paint by playing with this new material of expression. Art in a sense, is always play. Even the most



profound art may be shown to have been produced in a spirit of play and experimentation. Play does not mean endless dabbling. It is likely to become more purposeful than any exercise the teacher can assign.

Punishment and coercion are destructive to the development of creative expression. It is inconceivable that a child could be coerced into learning to talk by threats of physical punishments, and it should be just as clear that a child cannot be forced into expressing his ideas in paint or clay. Artificial regards are scarcely more advisable. Most schools have discarded the use of physical punishment and the offering of prizes; but many still persist in the use of marks, failures, and promotions which often provide such severe coercion that the child's impulses are irrevocably stifled.

This does not mean that *criticism* of the child's work by the teacher is to be eliminated. The teacher serves two purposes as a critic. She should be a fair sample of humanity upon which the child can test the effectiveness of attempts at expression. On the other hand, she should

be able to sense the child's purpose and provide guidance in the use of materials, so that more adequate expression may be possible. The satisfaction that comes to a child when his idea is genuinely appreciated may be all that is needed to lead him on to greater achievements. Courage is the foundation of art and this can generally be developed better by giving major attention to what is right. What is wrong should be dealt with as incidentally as possible.

A child must have an **environment** conducive to "playing his way" into art. He needs (1) time to experiment and to play with materials, (2) a place to work in which he may move about freely and not be too worried about spoiling the furniture or the floor, (3) materials which are plentiful and suited to his present manipulative abilities, (4) a teacher who is an artist—because art can only be caught, it can't be taught. The teacher should serve as a "source of contagion."

When one considers the importance to the child of real creative expression, it seems only fair to allow it an **impressive place in the school day**. Perhaps many

can recall anticipating Friday afternoon with great pleasure. After recess came art, such as it was. This treat served as the needed stimulant to pull the fagged pupils and teacher through the final forty-five minutes of the week's ordeal. The tendency persists to give the time of the child's greatest efficiency to the so-called solid subjects and salvage the ragged margins of time for art. Regular daily or bi-weekly periods should be provided in which the child is free to try his hand at art. Naturally the younger child has the shorter attention span, and art periods will increase in length from perhaps twenty minutes in the first grade to at least an hour in the seventh and eighth grades.

The potentiality of creative activities in *stimulating interest and motivating learning* has led to the extended use of many art materials in units and projects, whose primary purpose is the acquisition of knowledge concerning history, geography, or some other field. Such uses of art materials and techniques are of great value and the teacher should be resourceful in promoting them. To assume, however, that these group projects had provided sufficiently for

the needs of the individual child to develop his own creative language would be wrong.

All through his school life, the child needs some time to himself during which he can put his dreams into concrete form for others to see. It may be possible to give more time and also improve the use of this time for individual expression if the children are allowed to work in any of several materials including words, music, dancing, paint, and clay. One task of the teacher, then, is to see that each child tries each of the available means of expression. A sort of law of interest cycles will usually provide the child with a transition from one material to another.

A good plan is to provide a certain section of the room, or a special art room with materials and equipment and to permit the children to spend extra time there. An opportunity to do a bit of painting before school may be a real incentive to promptness. It is good to keep the child feeling that his time with his art materials is a time when he may, not must, do things.

The room arrangement should permit and encourage natural moving about to permit the children to observe the experiments of others and to procure materials for themselves. Movable tables are preferred to fixed desks. The teacher and the pupils should experiment with frequent rearrangements of this equipment to meet the special needs of the group. Many schoolrooms are small, but some free floor space should be arranged for easels. Many undertakings call for a generous floor area to work on. Wall space for murals should also be available. Often halls may be utilized.

Each room ought to have running water and a large sink, but substitute arrangements can be made by using pails and pans. Closets and shelved cabinets of easy access to children are a necessity for stocks of materials and storage places for children's work in progress. A teacher with ingenuity and interest can plan shelves, cabinets, easels, which can be built at small cost by a carpenter. The children and the teacher may build their own equipment and gain worth-while experience. The problem is to provide a room which may be kept in reasonable order by the children and still permit them to use things.

The selection and handling of materials is one of the teacher's chief problems. The expense of art materials often causes administrators to deprive the child of this important experience. Therefore, some materials with their sources and methods of preparation are suggested below. It is a real part of the teacher's responsibility to continue the search for new materials. This is a task which the children may help, with accompanying educational benefits. Suggestions for the use of these materials will also be given. The teacher should try out the ideas suggested; partly to verify and understand the methods of work, but mostly because one must be an active, producing artist in order to teach art. Methods and processes suited to the school's particular needs will develop for the teacher

who works with her pupils in a creative manner. Methods of work should not become so routinized that no new ones are permitted to develop.

A new material, process, or technique should be presented to a child at the moment he finds a need for it. This, however, would be completely possible only with small classes. Formally directed art lessons may be deadly, and should be presented only when necessary for the sake of efficiency and economy of time. Most dictated lessons are the result of rationalization on the part of the teacher who might often find a much more individualized procedure possible even with large classes. The typical formal art lessons persists largely because of habit and custom. It is foreign to the fundamental nature of art, which is based upon unique, individual, voluntary expression. To dictate the construction of a poster and call it art may serve as a sort of inoculation against further art expression.

The teacher should be a real artist, not necessarily one who paints pictures, but an artist in the sense that she has real live interests of a creative nature. She can understand the conditions necessary to the development of such interests in children only if she expresses her own ideas in some material and does it for fun. More will be accomplished toward real growth if the teacher takes part in the experiments of the children as a learner herself. Nothing is more fatal to art than having a dictator or a "master" in charge. She should of course be an intelligent participant and may be expected to contribute special resources for the solution of such problems as arise. She should enjoy teaching as a continuous adventure.

It is argued by some that the art lesson ought to teach first of all the ability to follow directions. There are plenty of tasks in which the child will be eager to follow directions if he can see that it will help him achieve his purpose. The chief need of the artist is to direct his own undertakings, the success of which will call for the occasional following of directions from a book or other source. In such a situation, the teacher may be called upon to help.

To illustrate the manner in which a teacher may present a new material, consider this possible procedure for the introduction of clay modeling. A first-grade class has observed the teacher working with clay. She has displayed several simple clay objects that she has made. In response to a request on the part of the class to be allowed to use clay, a half hour is taken to present this new material. The children are allowed to "play" with it. The teacher and children may talk about clay as they work. Where does it come from? What is it used for? What can we make of it? Only a few precautions should be suggested, such as keeping it on the boards and cleaning up the desks at the close of the period. But how are the inexperienced children to do anything with-

out being shown? Children often show greater ingenuity than expected. There is almost sure to be a number of real artists in any group—some who will succeed in carrying through an idea the first time. It is the task of the teacher to extend the enthusiasm of the pupils who have caught on to those who have not. It is much better if the teacher herself is a source of inspiration. Success with clay as with any other material, depends upon the child catching on to what can be done.

Many of the children will "waste" time and have nothing to show for the first period except a much squeezed lump of clay but the period of manipulation, longer for some children, is not really wasted time. This method of presenting a new material will bring less of finished work at the beginning, but will just as surely yield much richer ultimate results in real creative expression. Those children who proceed with sufficient courage need no suggestion—only help with technical problems when they arise. Others who fail to generate an idea from manipulation of the material may need the teacher to help call to mind some experience or interest of the child which may start an idea. Enough help must be given to forestall discouragement but not enough to cripple resourcefulness.

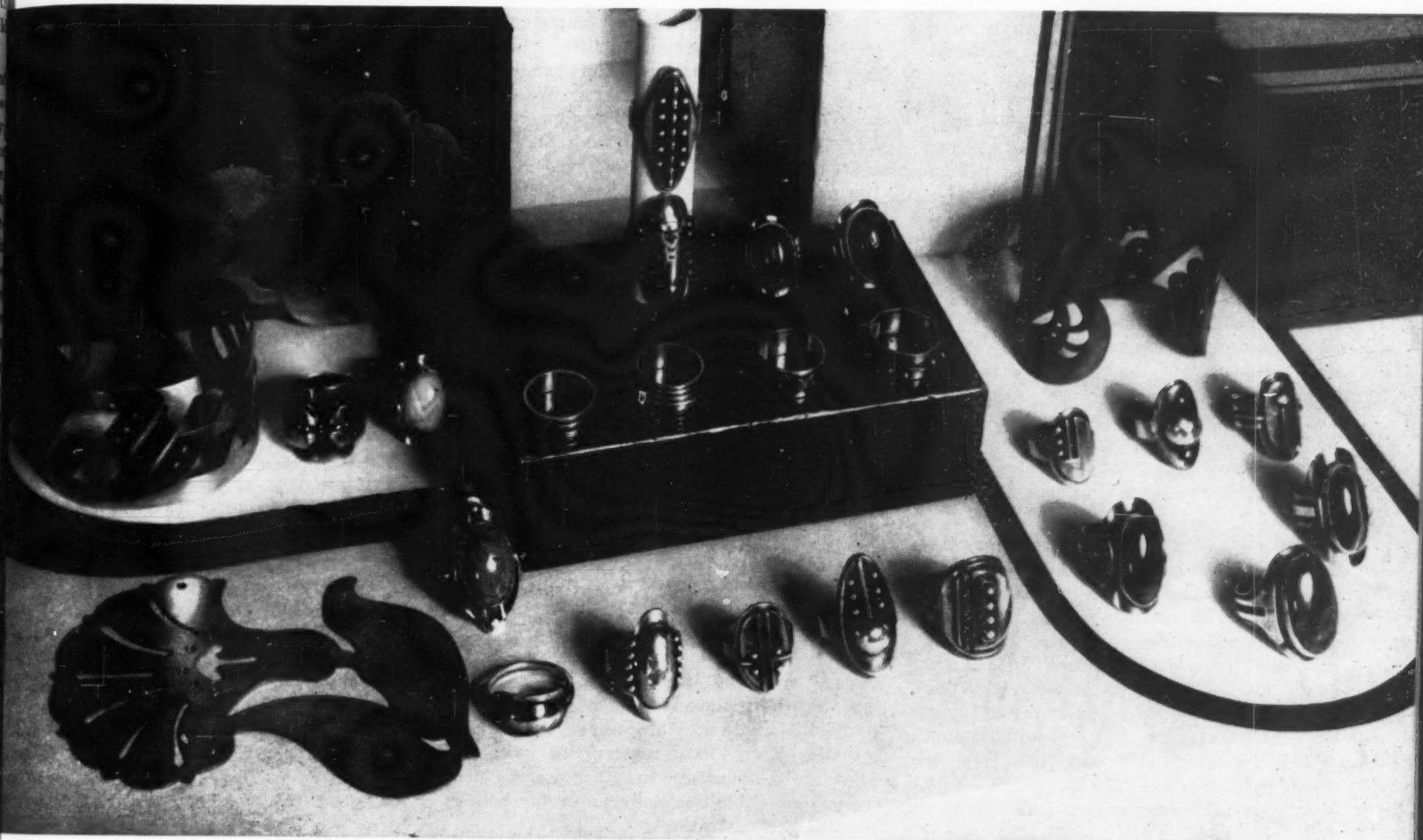
The small child generally will draw, paint, and model vividly from his own observation and experience. The very boldness and disregard of unimportant details gives his work a unique power. As the child grows older, however, a natural avenue for progress is to make his work more expressive of what he sees as the real nature of things—more representational. Teachers commonly observe that older children become dissatisfied with their drawing and seem to demand better technique. It is at this period, usually during the upper four grades and high school, that the most serious error in art teaching is made: that of diverting the attention of the child from his natural purpose of expressing ideas to irrelevant drills and assigned problems in techniques. Children so treated either lose interest or become hacks, proficient only at meaningless exercises.

The chief resource in this vital period is life itself. If a child cannot draw well enough to serve his needs for expression, he should be encouraged to go back to the subject which interests him and study it further. The best means for observing the essential character of a street car, for example, is to look at one and make a sketch of it. Sketching from reality will serve to improve drawing skills without imposing mechanical schemes and systems. It will teach the child to observe and will also provide an abundance of subjects for painting.

Subjects for sketching may at first be hard to find, but ideas will multiply as time goes on. The artist needs a subject which will serve as a symbol through which he can express his ideas and feelings.

(Continued on page 8)

Make Your Own Jewelry



By HAZEL WILLIS,

Associate Prof. of Design,
Ohio University,
Athens, Ohio.

● Wouldn't you like to own one of these rings? One that is unique, not like any other in the world? You can make your own and never repeat a design. If you prefer you can make a pendant or lapel pin to suit your fancy. Maybe you want one that is gay or funny or perhaps you just want to make a beautiful design. Bracelets or belt buckles are just as easy to make or one can make a set with ear rings to match, using the same motif by modifying it to suit the size and place. Of course rings are most popular because you can wear them on so many

occasions. If you make one of all silver or choose a stone that goes with your favorite and most becoming costume color. Sometimes students make their own "kiln jewels" right in the art department, others use semiprecious stones or have agates polished that they have found in their summer travels. Others have set "cat's eyes," a shell found in the South Pacific Islands sent back by the "boy friend" when he was there. Yes it's an added pleasure to have hand made jewelry—even more to have made it yourself, but best of all is its originality.

ART AS A LANGUAGE

(Continued from page 6)

Such a subject must first of all be one with which the artist has considerable acquaintance and also one with which others have had enough experience to enable it to carry a meaning. The subject most commonly used is the human figure. Certainly, human beings offer the artist an endlessly fascinating field or study. People who are doing things make good subjects: workmen, farmers, players in a game, spectators, circus performers, picnickers, street car passengers, shoppers, and members of the family in their characteristic occupations. No doubt the very best works of real art by school children are caricatures of teachers, the best of which surely have been promptly destroyed.

Among other subjects of sufficiently general appeal, the following may be listed: pets, farm animals (boys sometimes become intensely interested in horses, which seem to be a symbol of life, and power), buildings, trees, landscapes, airplanes, trains, ships, automobiles, and machines. While children often learn to draw these from pictures, it is well to encourage sketching of the actual subject, wherever possible.

Drawing and painting from memory are to be encouraged, provided that the subject has made a strong enough impression upon the child. The memory serves as a sort of a filter through which the main idea may pass, but which strains out superfluous details. Of course even in a sketch from life, the child should be encouraged to select and emphasize the important things.

Technique and procedure in sketching should be left almost wholly to the child. Many beautiful drawings are made with a direct, hard line, while some children may prefer to use some system of blocking in the sketch to get proportion, action, and composition established before final lines and "shading" are put in. Habits which result in ineffective drawing will become apparent as the drawing is viewed with those of the other children. The teacher should not force the acceptance of any narrow standard—for example, that all drawings be large, or heavy, or be made with a certain type of line. The only point at which a child needs advice is where his methods of drawing have not been suited to his idea. The child should be encouraged to experiment with techniques, some of which may be suggested by the teacher. The teacher should grant the legitimacy of an unlimited variety of objectives, and so should also grant the child's right to use an unlimited variety of techniques, so long as the means adopted serves the individual best in achieving his objective.

Older pupils should be encouraged to keep sketch books and to make sketches of interesting subjects every day. A simple ten-cent loose-leaf notebook with unruled paper will do. Soft, kindergarten pencils are good, though sketching with a variety of materials, such as pen, brush,

and crayon, should be encouraged. One effective scheme for stimulating sketching is to keep a bulletin board on which children are encouraged to post their daily sketches. The teacher may comment upon these from day to day and select some of the more interesting ones for a more permanent display.

The problem of learning to understand as well as to speak the language of art must be considered. As a language, the development of expressive ability is largely based on understanding, and familiarity with the expression of others. What has passed for the study of art appreciation, however, has been largely destructive to the development of real understanding on the part of the children. Sentimental and hackneyed observations concerning a few old favorite paintings kill genuine interest and real understanding of art. To get the artist's message, the observer must have a sufficiently similar background of experience to permit the subject to serve as the medium for the idea. For that reason, the very best place to begin art appreciation study is with the work of the other children in the class. The range may then be extended to the expressions of adult artists in the community, provided of course, that their work is authentic expression based on their own real experience.

As early as possible the teacher should make a thorough survey of all the resources of the community which may be used to promote a finer appreciation of art. The specific values and means of access to these should be investigated. Some may be visited by the class as a whole, while individuals with special interests may study others. Many local enterprises will be pleased to cooperate in other ways, such as lending exhibition material or furnishing special demonstrations.

While there may be few recognized and well-established artists in the community, it is certain that there are a number who are, notwithstanding their lack of recognition, real artists. The most genuine achievements in teaching of art appreciation may be to help the children to appreciate beauty in the work of local craftsmen. A carpenter, cabinet maker, or other craftsman may be found who will be glad to have the class visit his shop. To observe the work of artists of any kind may furnish the germ of enthusiasm which is the basis of both true appreciation and creative initiative. Machine shops and manufacturing plants of all kinds are worth investigating.

Local stores will usually co-operate in the study of the aesthetic qualities in manufactured articles. Pupils should be encouraged to take an increasing part in the selection of their own clothes. They should also be encouraged to take an intelligent interest in the decoration and furnishing of their homes. Study of community problems can provide valuable experience. The improvement of housing and the general appearance of the community may seem a long way from the level of school-age abil-

ity, but some study will show the teacher that there are practical undertakings well suited to her children. Improving the appearance of the schoolroom, building and school grounds may be a good place to start.

Fine art expression of the past and present has recently been made more available through increased distribution of low-cost books and prints. The school should own enough of this material so that the children can use it freely. Some color reproductions may be framed; however, they should not be hung in any one place too long. Other prints may simply be placed in folders and put on a browsing table. Many magazines contain good reproductions, and old copies of the magazines may be secured for clippings. Children can help build up a library of these reproductions.

Appreciation of any work of art will of course be aided by a greater knowledge of the conditions under which it was made. The teacher may promote this growth of appreciation by suggested readings and by class discussion. Study of the art of any people will both enhance and be enhanced by a more general study of that people. Thus a study of the social system of the Egyptians may be fruitfully combined with a study of their art. The art of a people furnishes the chief resource for understanding that people.

The pictures for selected study should be well within the comprehension of the children. However, the subjects need not be sentimental or trivial. Even young children ought to have access to genuinely fine art; they are often more capable than older people of appreciating real esthetic values. The use of pictures for stimulation of oral and written expression is no doubt valuable, but good photographs would often serve better for such purposes. To assume that one can tell in words what a fine painting means, is misleading and apt to leave the child with a notion that the story is all that matters.

Because of the varied interests and backgrounds of teachers and children, specific recommendations of pictures to be studied in each grade will not be offered here. The teacher should see that the children always have access to a rich variety of material from which something will occasionally emerge for special consideration. Sometimes this will happen because of interest in a certain technique that a child needs to use, sometimes because of a child's interest in the subject matter treated in a painting. The work of contemporary and recent painters is likely to be more interesting and helpful to children than the work of earlier periods.

A rigid course of study is not advisable in art because it is never possible to anticipate precisely what interest, needs, or facilities may develop. Some guiding advice is nevertheless needed to aid the inexperienced teacher in estimating the difficulty of certain undertakings, as well as in their evaluation in terms of the needs of a child at each age level.

DESIGN THE FESTIVE BOARD

There is design experience for anyone in setting a pleasing table, whether it is formal or informal, to fit into the many situations where food is served. Since almost any one responds to well thought-out combinations of textures, forms and colors there can be no better way to understand the many basic doctrines of good design than the festive board. With Thanksgiving, Christmas and the social season approaching there will be many an impromptu "snack." These varied illustrations on this page show how the work of fine craftsmen and a feeling for good design have resulted in successful groupings.

1. In this picture a decorated tablecloth from the studio of Emmy Zweybruck, combined with a Russell Wright cup and other appropriate pieces did the trick.
2. From the loom of Mrs. Saarinen of Cranbrook Foundation came this beautifully woven tablecloth and napkins which, with selected dinnerware, produced a setting worthy of study.
3. This group of horn spoons and cups against a coarsely woven mat by Ethel Mairet of England gives a unique departure in arrangement of textural qualities to the festive board.
4. A glass topped coffee table makes a desirable contrast for the small decorated napkins from the studio of Emmy Zweybruck of New York.



5. This place mat and napkin were woven by craftsmen at the Pi Beta Settlement at Gatlinburg, Tenn. Under the direction of Meta Schattschneider. The china forms selected makes the group a unit.

ENGRAVED COPPER ON FURNITURE

Kim Hoffman, contemporary designer, invited Jan Hugo, well-known illustrator and engraver, to work with him on a modern furniture design. Convinced that furniture design had reached the level of perfection in simplicity he decided that the time had come to add touches of elaborateness to the existing basic shapes.



Kim Hoffman and Jan Hugo work together to relate copper and oak.



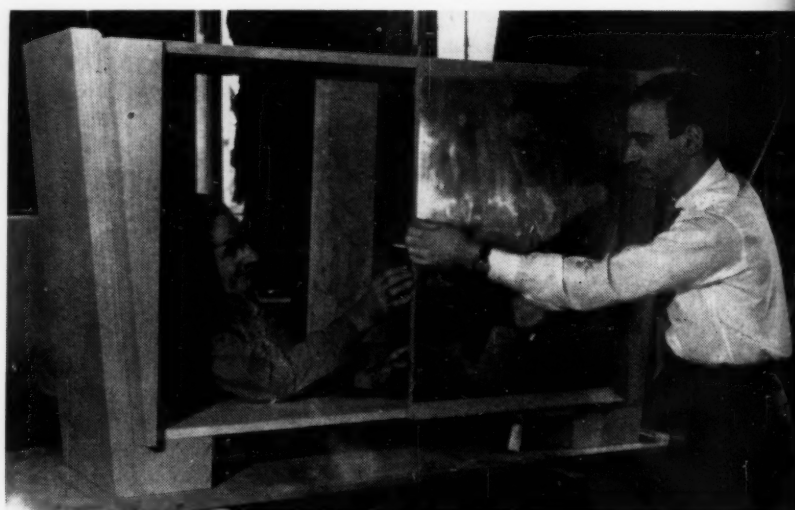
Jan Hugo finishing one of his engravings.

● Up to this time designers of furniture and artists have kept their creations separate with the furniture on the floor and the painting or print on the wall.

Now Kim Hoffmann, designer, and Ian Hugo, artist, have united their creations in one piece of furniture, a cabinet designed by Hoffmann, the doors of which are two large copper plates, the surface of which has been hand-engraved by Hugo. The use of engraved copper plates for their own sake, rather than for reproduction as prints, is something which has not been done since the early Middle Ages, when paper was introduced to Western Europe. Before that time the goldsmiths like Benvenuto Cellini and the engravers of copper worked solely to produce a beautiful metal surface on armor, weapons, harness, boxes and chests. Some authorities claim that the whole art of engraving suffered a de-

cline when these artists centered their interest on the reproduction on paper rather than on the original piece of metal.

The engraved plates, which shine with a color and a glint more beautiful than gold, are preserved from tarnish by a special lacquer. Thus, after these many centuries, copper metal returns to us as an original work of art, having the same validity as an original painting but with color and light values impossible to achieve in any painting. Furthermore, Hoffmann's cabinet illustrates how a metal thus worked is adaptable to use inset in furniture or walls in many ways impracticable for paintings.



Fitting copper doors to cabinet of natural oak.

Here the renaissance of a long lost art which should be of great interest to interior decorators and architects, who will see in this the possibility of integrating the work of art with the functional in modern design.

Kim Hoffmann received his inspiration from his visits to Mr. Hugo's studio where the latter showed his engraved copper plates embedded in plaster, where one ordinarily would have expected to see prints of those plates framed on the walls. Many of those plates were made as illustrations of Anais Nin's outstanding book *UNDER A GLASSBELL*. It was suggested that Mr. Hugo decorate two large

copperplates 22" x 28" with his engravings. The motives were to be derived from illustrations of Miss Nin's book.

The two plates were then provided by the American Brass Co. After the engravings were finished the plates were sprayed with a plastic coat (Opex lacquer) from the Sherwin Williams Co., which protects them from tarnishing. Then the plates were inserted in the doorframes of the

buffet and finally went on display at the American House in New York City.

In contrast with most modern furniture this buffet will not only serve as a piece of furniture but will also represent an art-object adding a distinct note of beauty and value to any room. As it appears the body of this chest is supported by two wide carriers, which flare out in an angle of ca. 15 degrees. It is made in light oak.

The copperplates covering the wide doors are decorated with imaginary marine motives, which represent a ship and a coral plant. Architects and designers will soon realize that copper, now released from war-duty, will give outstanding service to modern design by adding texture, contrast, color and light in any branch of the exterior and interior.



PROFESSIONAL EDUCATION IN INDUSTRIAL DESIGN

● The profession of industrial design is comparatively new. The term is believed to have been first used in 1919. Since that time, a vocation has come into existence which meets the usual definitions of a profession: that is, it requires a natural aptitude plus considerable specialized training; it has a large element of public interest; to its practitioners it is a life-long field of study and interest, and offers rewards in addition to the basic one of monetary income.

Definitions of this profession vary, some of its practitioners stressing one element, others another. But there is a foundation of agreement concerning the work of the industrial designer and the kind of responsibility he must assume. It is in fact startling to one who may have had little connection with the field to discover how closely similar are the ideas of men in widely separated parts of the country, who, without formal training and without mutual acquaintance or consultation, have worked out for themselves standards of practice and definitions of the responsibility they can assume. Industrial design has come into existence in response to a need, and men who are meeting that need naturally find themselves in agreement, even though they differ in education and have come into this work through different paths.

In its broadest sense, industrial design is the profession which assumes responsibility for all those aspects of products of which the consumer is aware. It thus serves the general public indirectly, through the manufacturer whom it serves directly. It offers manufacturers skilled and creative knowledge of how to make the products of industry useful and desirable to consumers. It is a tri-partite technique, in which knowledge of design and esthetics, knowledge of manufacturing, and knowledge of merchandising are of equal importance.

The industrial designer assumes heavy responsibility in his relationship with manufacturers. His decisions and recommendations are often the basis for large expenditures, and must be made months or even years before their value receives the final test in the market. This is also a field in which integrity and devotion to general ideals and principles are essential. The work of the industrial designer affects very directly the lives of the users of American industrial products. It is no exaggeration to say that industrial designers have a real effect upon the quality of life in this country. The industrial de-

By PHILIP McCONNELL

What is the relation of the industrial designer to industry and consumer?

Industrial design has come in response to a need.

The industrial designer assumes heavy responsibility in his relation to the manufacturer.

The industrial designer is economically dependent on industry.

His value to industry is measured by his service to the consumer.

signer who serves the consumer by insisting on a thorough analysis of each product from the consumer's point of view is giving the best professional service to the manufacturer who retains him. The industrial designer is economically dependent upon industry, but his value to industry is measured by his insistence on serving the consumer.

There are several different types of relationship in which the industrial designers work. The largest group numerically, and the type usually thought of as typical, is the independent practitioner who from his own office serves a number of different manufacturers. This kind of arrangement may remain a small operation or may grow into a sizeable organization of designers and specialists cooperating on the solution of design problems. There is a growing tendency for the head of such an organization, while retaining supervision over the work done, to give to industrial designers under him a large amount of independence and responsibility. Such an organization usually includes also specialists in fields related to product design, such as engineering, architecture, and consumer research. With the business managers, accountants, and clerical staff that a large organization

requires, from 8% to 30% of the staff of an industrial design organization may be people who are not professional industrial designers. However, many of the specialized workers look forward to assuming design responsibility as a result of their practical experience. This is particularly true of men who are working as engineers or architects, but it also includes draftsmen, renderers, modelmakers, and the like.

Besides this type of organization, industrial design is practiced by people in the employ of large manufacturing or merchandising companies. Many companies big enough to have a large output of varied consumer products find it desirable to have separate departments in which the consumer aspects of products are analyzed and their appearance established. The organization of such a department is likely to be similar to that of the office of an independent consultant.

To some extent industrial design is practiced by people employed by a third type of organization. There have sprung up, just prior to and during the war, several organizations which attempt to offer to manufacturers an over-all product design service. Such organizations usually treat design for consumer appeal as only one aspect of their service, which may include everything from tool design and factory layout to consumer studies. Such organizations may foster a division of loyalty of the sort which has caused criticism of architects who work also as contractors. They sometimes seem unprofessional in their too-aggressive methods of promotion. However, it is probably too soon to estimate fairly the possible use which this type of organization can have for manufacturing in general.

There are no dependable statistics covering the whole profession of industrial design and its growth. In an effort to get information concerning the growth of the field and its probable future expansion, the Society of Industrial Designers circulated to its employing members, in December, 1945, a questionnaire asking for facts concerning the history of each organization, and the number of persons employed. Questionnaires were returned by 22 industrial design organizations. Of these 22, 11 were in existence in 1934. The first was founded in 1921. These 22 organizations now give employment to a total of 715 people; of these, 299 are industrial designers or junior designers, and 188 are doing work of a character which may lead them

into industrial design positions. As an indication of the immediate need for trained personnel, each organization was asked how many industrial designers it would employ at once if trained personnel were available. The total needed in midwinter, 1946, by these 22 firms, was 66 designers.

Although there is no certainty that the various conditions which brought about the increase in the sample studied—from 1 to 22 firms during the years 1921 to 1945—will remain effective and will cause a continuing increase at the same rate, there is equally little basis for assuming that these conditions have changed and that the rate of increase will decline. A curve plotted with the number of firms on one coordinate and time on the other indicates a fairly even rise from 1 to 22 firms. If this curve is projected into the future, we can expect by 1950 that there will be an additional 6 or 7 firms. Similarly, figures were compiled as to total employees in the years 1934, 1936, 1938, 1940, 1942, and 1945. A curve based on these totals against time indicates an increase of 600% from 1934 to 1945, and if projected into the future would justify an estimate of approximately 800 employees in 1950.

The relation between these 22 firms and the total number of individuals and organizations actually practicing industrial design is very difficult to determine. The freedom with which individuals can call themselves industrial designers hinders any effort to determine the total number of persons actually capable of doing the kind of work and carrying the kind of responsibility to which the term "industrial design" can legitimately be attached. However, it is certain that the 22 firms whose figures are summarized here are only a fraction of the total number of firms and individuals who could properly be called professional industrial designers. It is also certain that the total number of business enterprises in the United States which might use and profit from industrial design service is much greater than the number of such enterprises now in the habit of retaining industrial designers. To the same degree that businessmen depend upon the service of professional architects when they plan buildings, manufacturers will eventually depend upon industrial design service and advice in planning products for the market.

It has been suggested that once a product has been designed—that is, once an industrial designer has changed it from an original, unplanned form—the designer has worked himself out of a job, because that product will not again need the service of an industrial designer. This idea is far from borne out by the experience of present successful designers, and the experience of the manufacturers who retain them. Industrial design is closely related to our competitive economic system. As long as this system retains its vitality, manufacturers will find it necessary to keep their products under continual study, in the hope of making them better than the products of competitors. The industrial designer

Is education meeting the demands for industrial designers?

Education in industrial design has not kept pace with the profession itself.

The facilities for education in industrial design are insufficient.

Education fails in providing enough industrial designers.

One industrial designer stated, "To my knowledge, there is no qualified school."

has a large share of the responsibility for this competitive planning. In this sense, the use of industrial design can be expected to increase, because each manufacturer who retains an industrial designer virtually compels his competitors to do the same.

In connection with the questionnaire, the members who received it were asked to estimate the future need for trained industrial designers, and to state the factors which might limit the need for professionally trained people. None of the replies suggested any immediate limit to the need and opportunity for industrial designers.

The opinion of one designer is aptly stated, and can serve as a summary of the general opinion among members of the Society: "Properly conceived, industrial design can do so much for industry that the need is almost unlimited . . ." Several designers pointed out that general business conditions will affect the need for industrial design. Any factor which slows down business activity and hinders or discourages business from planning for the future, has a depressing effect on industrial design.

Industrial design first made its impression on the world of business during the early 1930's, and this has given rise to the notion that it is a "depression-born" field. However, none of its practitioners considers that a new depression would do

anything but hinder the development of the field. Our information indicates that its increase, both numerically and in the general scope of its work, has been much more striking during the years of comparative prosperity than it was during the depression. The depression merely made more conspicuous the contribution of certain designers, who were retained by the more imaginative and far-seeing business men at a time when most business was in a timorous and unexperimental mood.

The only serious limitation suggested by the various designers is the natural one of saturation of the field. Some look forward to a distant time when an over-supply of trained and competent industrial designers might unduly accentuate competition among designers. All are agreed, however, that this time is remote, and that if the development in the next few years is sound, particularly in being based on adequate training and realistic professional standards, the field will continue to expand indefinitely.

It is worth noting that several designers suggested seriously as a possible limitation the failure of education to provide a sufficient number of trained industrial designers. They believe there is a real possibility of the field's being seriously retarded in its over-all development merely by a lack of persons adequately equipped to take advantage of the opportunities which now exist.

* * *

In connection with their replies, seven of the designers, including several of the most experienced, went out of their way to add a comment to the general effect that the education available at the present time is unsatisfactory. One industrial designer stated flatly, "To my knowledge there is no qualified school offering industrial design." Others are equally emphatic, the general criticism being that recent graduates from industrial design courses are usually no more than accomplished renderers, and have little real knowledge of engineering or of merchandising. It is for this reason that heads of some large industrial design organizations state their preference for graduates of architectural or engineering courses, even though men so trained are without real grounding in industrial design.

Professional education for this calling has not kept pace with the development of the profession itself. In a purely quantitative sense, the facilities available are insufficient. This would be true even were there no emergency caused by the influx of veterans. The mere fact that in the 22 firms which answered our questionnaire there were positions for 66 trained designers is an indication that sufficient training is not available. But much more important than the over-crowding in existing schools and courses is the fact that practitioners of industrial design are nearly unanimous in the opinion that the education now available has too little relation to the needs of the profession. Practicing designers feel that much of what is called industrial de-

sign in schools and colleges is inadequate for practical work in the profession.

Industrial design is a new profession based on contemporary conditions, while the field of design is as old as history itself, and is the subject of a large body of literature and theory. Many teachers of design, whose work in that field is entirely admirable, are not sufficiently aware that industrial design from the point of view of its practitioners and of manufacturers is much more than design applied to industry. Because of the natural preoccupation of teachers of design with their subject, it is sometimes difficult for them to realize that the forces of economic and industrial development have brought into existence a technique which, though dependent upon design, is much more than design.

Design in itself is an absorbing study, and can completely preoccupy the working life of persons who have an aptitude for it. The esthetics of design and the study of its history and traditions are essential subjects for the industrial designer, but he must by force of circumstances have much the same attitude toward design that the architect has, or that the practicing lawyer might have toward legal history. It is a field which he is aware is more than large enough to fill the lives of persons who choose to devote themselves to it; and it is in no way patronizing or derogatory when an industrial designer says that the study of pure design is only a third of the technical foundation essential for his profession.

The industrial designer does not compromise or lower his standards in acting as a specialist in consumer taste. The growth of the profession is full of examples which show that the industrial designer must face the fact that mass production is meaningless without mass distribution, and that therefore it is his task to make products sell. The integrity of the industrial designer and his self-interest as well make him a force in the manufacturing situation which tends toward the improvement of a product. Even in the art industries—that is, those industries like ceramics and furniture, where a large share of a product's value lies in its shape and appearance (i.e. its external design)—the dilemma of a choice between a good design and big sales can often be resolved by approaching the problem from the industrial designer's point of view. Although there are many cases which seem to show that objects of inferior design have a greater appeal in certain markets, and are therefore more profitable to the manufacturer than objects of good design, the industrial designer can sometimes enter the situation and re-analyze the product and the market together, and reach a design solution that makes the product more

acceptable both to the critic who applies esthetic standards and to the consuming public.

In fields lacking a long esthetic tradition, such as home appliances and industrial equipment, the dilemma of good design versus sales is more easily resolved. The vacuum cleaner which has been thoroughly studied from the consumer's point of view and designed with integrity is almost sure to be a more salable product than the vacuum cleaner which has been superficially "streamlined" to catch the buyer's eye.

Industrial design has acquired a clear and definite meaning to the men who practice it and to the representatives of industry with whom they work. Both industrial designers and industrialists are accustomed to the concept that industrial design as a service is first of all an analysis of a product from the consumer's point of view; that it is a service which is practical both in the sense that it is based on actual problems of selling the products of industry and in the sense that it always faces the real difficulties of manufacture. This means that the industrial designer is only one-third equipped if he can merely give a product an appearance which is in some abstract or historical sense appropriate or beautiful. He must also know how to analyze the use the product will have in the hands of its purchaser or user, and how to make its appearance both appropriate to its use and attractive to its user. As a third facet of his activity, requiring a third element in his training, he must understand the manufacturing problems to be met in carrying out his design ideas. An industrial designer's training must make him a specialist in forms and shapes and their historical development, an imaginative specialist in the psychological problems of the consumer and the consumer's relationship to the things he uses, and an expert on materials and processes of manufacturing.

Any course of training which purports to prepare a student for a career as an industrial designer is seriously deficient if it does not equip the student to work in each of the three branches of the field, and to synthesize them in his own practice. There is apparent agreement among all educators and practitioners of industrial design that this is a profession which adapts the age-old problems of pure design to the conditions imposed by our system of mass production and distribution. Yet many educators do not face the fact that to equip the would-be industrial designer to deal with the problems of design for mass production requires as much study of mass production as of design.

The Society of Industrial Designers, as part of its effort to give advice and orien-

tation to veterans, has drawn up a list of all the institutions which make a serious effort to teach professional industrial design. This list gives only the bare facts that can be secured from a study of the catalogue of each institution. It lists the subjects taught by each school. The most cursory examination of this list of schools and the subjects they teach shows that there is little agreement among educators as to the equipment a professional industrial designer should have. It is of course difficult to compare courses from the one-word descriptions in catalogues. However, it is significant that of the 20 institutions listed, 6 give no courses in marketing, advertising, or economics. Even those schools which include elementary economics may have little of the kind of training in merchandising and consumer psychology that the industrial designer needs. Similarly, 9 of these schools offer no engineering courses or courses in any branch of factory technology. These are courses in design, rather than industrial design.

The need for the three elements in an industrial designer's training has led several prominent industrial designers to suggest that in the present state of our educational system, a would-be industrial designer can get better training by combining the study of architecture with courses in engineering and business. This is obviously a stop-gap recommendation. A single curriculum in which subjects from each of the three fields are brought together in a planned sequence is certainly much better. And the fact that much of the material needed is available in the various schools of the larger universities means that the establishment of professional courses would not be an impossible undertaking.

It should be clear that this is much more than the complaint sometimes heard among professional men that the schools which teach their profession do not sufficiently emphasize the practical aspects of the profession. In this case, a new profession has reached clearer definitions and a greater degree of solidity than is commonly realized, and it is in need of a system of education and training. It is now served by educators and institutions whose traditions and body of doctrine are based upon only a third of the techniques and knowledge needed for its full practice.

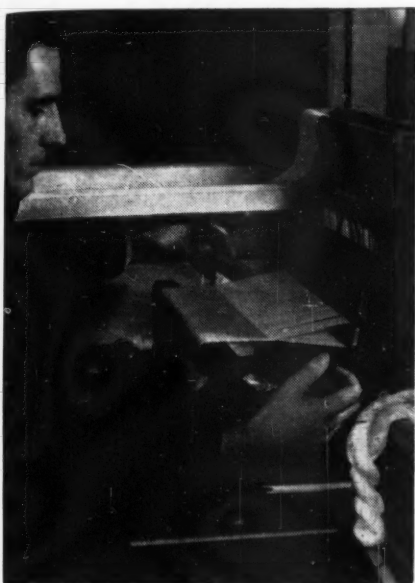
Industrial Design is a profession fully as complex, and carrying fully as much responsibility, as the professions of architecture and engineering. Its influence on the quality of American life and on our culture generally can scarcely be exaggerated. Training for industrial design should be as carefully planned and as standardized as is the training available for other professions.

EDITOR'S NOTE: This article is reprinted here through the courtesy of Philip McConnell and the Society of American Designers who have been interested for some time in the problems of adequate education for industrial designers.

Creating things brings deep, satisfying pleasure which many people are missing. Those who know the joy of putting their hands to work have something on those who stand back to look on. Besides, the world needs more people who face life constructively. Education recognizes this as a basic. Children take to making things naturally while many adults fear their ability to use their hands creatively. They miss one of life's greatest pleasures, the birthright of everyone.

There are always materials and tools available to the resourceful person. There are those commercially prepared materials for sale. But the real fun comes when discarded or native materials are converted into useful, beautiful things which have a real place in the lives of the people. To stimulate this kind of activity in putting hands to work this page presents but a few of the many ways to begin. More such ideas will follow in succeeding numbers. If further help is needed we shall be pleased to lend assistance to those who will drop us a line.

H A N D S T O W O R K



Weaving all sorts of useful and beautiful things may be woven on efficient looms. The one in the illustration is a table loom. If a teacher is not available there are good books for beginners. Some ingenious individuals have learned by exploring the possibilities of the loom and by exerting some creative thinking.



Linoleum block prints are easy to make and materials are not hard to get. Greeting cards, wrapping papers, posters and a great variety of gay things for the holidays may be made by almost anyone. Even very young children have made attractive greeting cards. Textiles may be decorated with beautiful and permanent designs if printers ink is used.



It is fun to design clothes using a flat figure as shown in the illustration. These may be made to scale and used to visualize a proposed costume or to be used for display or decorative purposes. Since it takes small pieces of materials and little special skill any one, young or old, may produce satisfying results.



Colorful neckties can be made or old ones given new life by decorations as shown in this illustration. Melted paraffin is applied with a brush to define the areas while the desired dyes are used to fill in the various shapes between. When dry the wax may be removed with gasoline and the necktie pressed.



Pleasing prints may be made by using common Irish potatoes cut in to suitable shapes. Thick show card color may be applied to the damp flat surface before printing. Since the potatoes will not last more than a day this job should be finished at one sitting. Interesting cover papers and wrapping papers may be made this way.



There is much to learn and much enjoyment in working in wood. Soft wood which has been well seasoned is well adapted to carving. Wood carving tools are not difficult to locate and there are many fine useful things to carve. It may be the introduction to the understanding of sculpture and form. Actual contact with wood is worthwhile.

TRY RHYTHMICS

By CORA MAE CHESNUT

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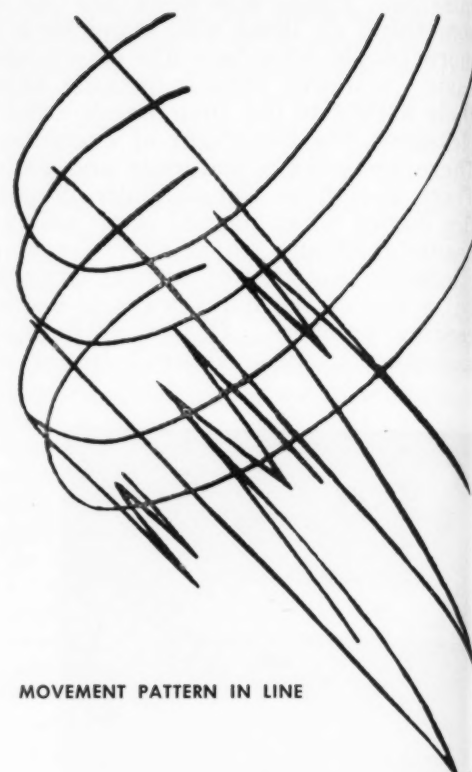
● There are good reasons for including rhythmics in everyone's education today. By rhythmics is meant the fundamental body movement and its many rhythmic variations involving the use of space and spatial factors, and those movement experiences which extend beyond this elemental level into the realm of music, the color form arts, dance, play-acting and so on. So much can be done that relates very directly to concepts basic to the color form arts for instance. There is every opportunity to develop such things as a consciousness of space, the straight and curved line forms, spatial relations, pattern making, balance, the "feel" of natural body opposition maintaining balance, the "feel" of opposing group relations; the "feel" of variety, repetitions, contrast, focal point, transition, intensities and dynamic qualities, the "feel" of low horizontals, and of sharp percussive verticals. These and other concepts can be directly prepared for in vital movement experiences.

If we think of rhythmic experiences as a kind of denominator common to all expressive activity we see in it many possibilities for individual growth and development. We see rhythmics not as an additional separate creative subject, but rather as an integral part of many activities, indeed we can go so far as to say a part of all activity. First of all there are those health values, physical, mental and emotional, inherent in the very nature of the activity. The relaxation, the recreation, the spontaneous response, the freedom, the emotional satisfactions that accompany rhythmic body activity are most rewarding. At the same time such activity functions admirably as a socializing factor. There is opportunity for group participation and co-operation, for the development of leadership, for the chance to succeed, to gain courage, to accept responsibilities, to develop self-discipline and appreciation and respect for human relationships. And then there are those values which we shall call aesthetic, having in mind such intangibles as self-realization through the exploration of one's potentialities and integration of one's total powers, the appreciation for form and orderly expression, the growth of discrimination and sensitivity, the encouragement to initiative and creative effort, and the development of the innate rhythmic sense at its source. Although, perhaps it is

this last point, the development of the innate rhythmic sense at its source, which makes rhythmics a subject of inquiry to those working in art form, any one interested in the development of the total individual will not overlook the many other values.

The rhythmic sense involved in either the response to rhythm, this is appreciation, or in the use of rhythm, this is expression, lies within the physical, mental, and emotional structure of the human being. This means then, that the appreciation of rhythm and the projection of rhythm in any form are dependent upon the development of the child's innate capacities for rhythmic perception, and this development involves the whole organism. If we accept this thesis we see at once the implications for procedures in developing the sense of rhythm regardless of the medium we are immediately concerned with.

Here we shall confine ourselves to only two tangents of the rhythmic program. We shall not discuss the possibilities or obvious values of correlating art activities with a unit of study which lends itself to meaningful activity in many arts, music, dance, dramas, creative writing, etc. Rather we shall consider briefly two questions. How can basic rhythmic movement experiences be directly carried over to the color form arts; and how may the color form arts be integrated with other activities by virtue of common rhythmic factors? The relation of the basic concepts mentioned in the first paragraph can and should be transferred from day to day experience. Any really meaningful experience in one area will affect, consciously or unconsciously, the expression in another medium. These potentialities cannot be further discussed here. Let us then look at some of the specific procedures employed experimentally in an attempt to affect a direct carry over of movement experience to art mediums. Where these things have been tried, children have participated with enthusiasm and the results have been interesting. Any direct carry-over must of course be regarded as a learning process but the approach may certainly be creative in spirit, and in relation to individual needs. The age, level, and readiness of the group would condition the extent and degree to which the suggestions would be applicable, and they presuppose a broad basic movement experience.



MOVEMENT PATTERN IN LINE

Transferring the Rhythms of Movement to Line Forms

Rhythm "pictures"—materials:

Large surfaces

Fingerpaint

Crayon

Chalk, held on its side

Charcoal, held on its side

Calcimine paint, large brush.

Try transferring to the art medium a repeated movement motive, such as: A running motive—a skipping motive—jumping—leaping—sliding—galloping.

Try transferring to the art medium a repeated phase or movement pattern, such as: Jump . . . fall . . . recovery

Run, run, run . . . leap

Turning, turning, turning . . . fall

Swing high . . . swing low

Three big gallops . . . two small ones

Etc. . . Any movement patterns the children devise.

In this kind of carry-over the movement itself must of course have been experienced by the individual. It is enjoyable for the children and adults alike if musical accompaniment can be provided for it. If we are working for movement in line, how it looks on paper is our least concern. What is important is that the child feel the larger rhythmic pulse and be able to transfer that to moving line. Let the motive repeat itself over and over, limited only by the given spatial area. Later, elements of the design may be incorporated according to the experience and readiness of the children. Patterns developed on a unit of movement can be repeated, inverted or used in alternation with other patterns, and with the use of harmonious color, varying intensities, color echo, shadings, etc., and very interesting designs and abstractions have been produced in this manner.

Transferring the Rhythms of Music to Art Forms

Along this same line have been the experiments in transferring the rhythms of music to art forms. Probably the greatest value of this kind of experience would be in the enjoyment of the process and the appreciations accompanying it. Again the extent, the approach and the degree are necessarily affected by the age and readiness of the group. In general the experiments have taken the following patterns:

1. Reproducing in graphic form the movement qualities of music.
 - a. A short selection or section of music is played.
 - b. The children work in their art medium with the music.
 - c. What is wanted is the rhythmic flow, not the underlying beat of each measure. For instance a slow waltz would call forth large sweeping lines rather than the tattoo of the 1-2-3 of each measure.
 - d. This is a process of borrowing rhythms from music.
 - e. It is response to music, pure, unplanned improvisation.
 - f. The child's movement response to music is transferred to line.
 - g. The results, in terms of art, are unimportant. Movement in line is the aim.
2. Reproducing in graphic form both the rhythm and structure of the music.
 - a. Rhythmic flow, phrasing, accent, dynamic qualities and form.
 - b. This is more closely related to music appreciation than to cre-

ative activity. Awareness of music form, awareness of elements common to both mediums.

- c. The structural form, which in art would be an abstraction, is borrowed from the music.
- d. Visual representation in trends of moving lines and relations of the child's response to music.
3. Reproducing in pictorial form the mood, the emotional quality of music, in terms of color, contrast, lines, etc.
 - a. Listening to music, then through color and line express the "feeling" the composer was trying to give in terms of the child's impression.
 - b. Awareness of common elements and relationships.
 - c. Aid to visualization of emotional qualities in terms of color, intensities, lines, etc.
4. Design or picture making inspired by listening to music.
 - a. Getting the "idea" from music.
 - b. Not responding directly to either the rhythm or structure, nor to any specific emotional quality.
 - c. "This, in trends of art, is what I felt when I heard that music," or "I want to paint this after hearing that music."

As stated earlier, probably the most valuable results from this kind of experience is in the appreciations, understandings, a consciousness of the oneness of manifestly different art forms, and in order to extend these values into broader understandings the relationships, borrowings, and transferences should be made to work both ways and include other forms. For instance:

1. Making music inspired by a picture.
2. Transferring the rhythms of poetry to graphic line and form.
3. Developing a dance from a poem, or a picture, or from music.
4. Create poetry inspired by music.
5. Make poetry to accompany dance.
6. Decide what rhythmic and emotional qualities in music would express the "feeling" of a certain painting.

Movement in Clay Forms

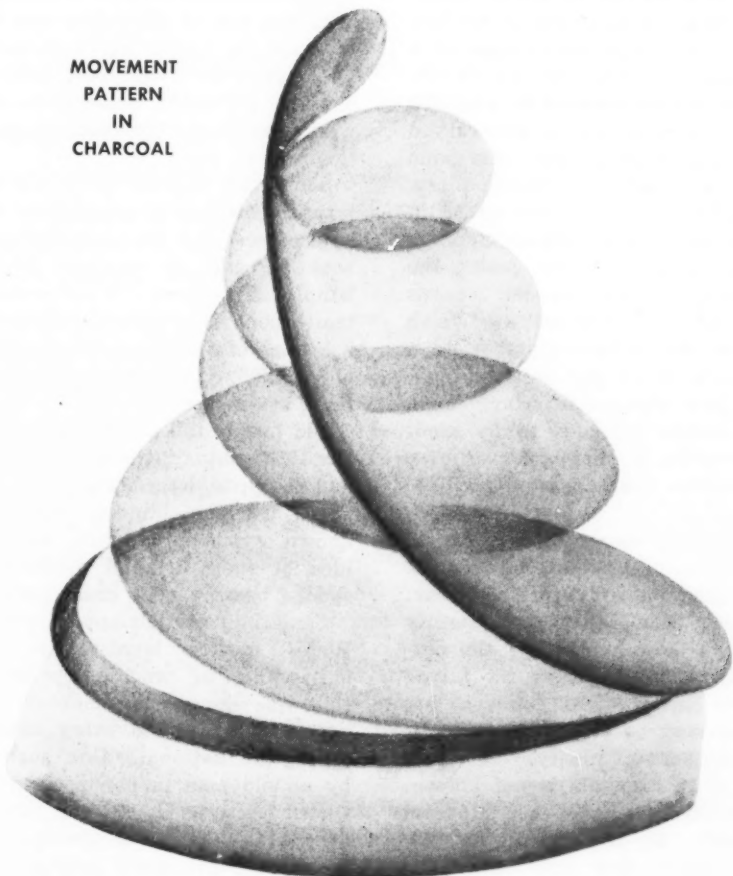
In much the same way interesting experiments have been made from clay. Here again, in the direct carry-over, it is best to keep away from the representational, and work only for movement in form. The essence of the experience is for the children to transfer something of their own rhythm, their own feeling for movement, to the clay form. What we call rhythm in a satisfying piece of sculpture is a response to the movement quality, the rhythmic, pulsing aliveness that the artist was able to project in his work. Here I can only make the barest of suggestions, and hope that the basic relationships will be clear.

Rhythmic forms—Try transferring to clay form any of the axial movements taken from a stationary base, or any arrested motivations. Note the natural opposition and the structural balance of the body in movement. This feeling for the balance, the weight and depth of the well aligned body is important. This "feeling" follows meaningful movement experiences.

Discovery of rhythm in the outside world is dependent upon the development of the inner sense of rhythm. As a child's sense of rhythm becomes actively responsive, this element may be discovered and pointed out everywhere in the world about him adding to both his appreciation and employment of it. The rhythmic recurrence of the units of movement in a series of facades, in a bridge span, a cathedral, a circular stairway, a church spire, or a modern factory building, in the architecture of buildings and homes, will have some meaning for the child who can relate those manifestations of rhythm to something he knows. He can see how a certain line, or contour, repeated, modified, enlarged, alternated, or varied, is something he already is familiar with, and how the standards of structural balance and proportion have come into being.

In any direct carry-over of rhythmic movement to the color-form arts our aim is to add to the storehouse of intuitive knowledges. That is to broaden the experiences, and to enrich the appreciations. We know it is not creative in the sense that it is an individual expressional statement resolved out of individual experience, but it is creative use of one of the tools of articulate expression. Rhythm is that, it is one of the "tools" of expressive color form art. To become acquainted with the uses of that tool at its source adds to the reservoir of insight and experiences upon which a child may draw when he seeks adequate expression for an inner compulsion.

MOVEMENT
PATTERN
IN
CHARCOAL



PEASANT ART IN BRITAIN

By M. WIGHT,

British writer who specializes
in ancient arts and crafts.

● It was truly said that before the industrial revolution which followed the discovery of steam power about 150 years ago, there was nothing ugly made in England.

Nevertheless Britain is not so rich as most European countries in peasant art—the spontaneous decoration of the things used in every day life by the country people.

Britain's national genius in art expressed itself chiefly in the larger ways. Building and furnishing, churches and houses built by the village masons and carpenters; the work of the blacksmiths, turners, wheelwrights, thatchers and many other country craftsmen, all of which add to the natural beauty of our countryside. We must remember too, the quilting, smocking and patchwork produced by cottage women as well as by the more leisured ladies.

There was recently dispersed in London a wonderful collection of "Treen"—the generic name for all kinds of wooden vessels and implements—many of them beautifully carved and decorated. It is surprising to see how many things were made of wood before the days of cheap glass and china and the many different metals that we use today. Dishes and plates, drinking cups of all sizes and shapes, spoons, boxes; mortars, coffee and spice-grinding mills and many things for personal adornment. Of these last many were carved to be lovers' gifts, as was done in most countries.

The chief things made in this way among Britain's country folk were distaffs for hand spinning, knitting sheaths or sticks, "stay busks" and most notable of all, the "Love-spoons" peculiar to Wales. Lace-making bobbins were carved from wood or bone; and sometimes dairy utensils were decorated to please some particular dairy-maid.

The Scottish National Museum has a fine collection of ornamented distaffs dating from the 18th or early 19th centuries. The decoration is usually in chip carving and they often bear the initials of the owner and sometimes the date when made.

The knitting sticks or sheaths were made generally of wood. One of the needles was stuck into a hole at the top of the stick, which was worn thrust through the belt. This steadied the work and left one hand free. A traveller through Wales in 1797 wrote of seeing men and women going to market carrying goods on their heads while their hands were engaged in knitting. The same could be seen in the north of Eng-

land: in the Yorkshire dales (valleys) even the waggoners sometimes knitted as they guided their teams. Knitting sticks vary in form from simple straight pieces of wood from 15 to 25 cms. long, with slots to hook them into the belt, to carved chains with hooks for fastening them, or curved shapes that would be stuck through the belt. They are elaborately decorated and often bear initials and dates.

Another still more personal love token to be carved and decorated was the "stay busk." These "busks" were worn in the dress to stiffen it. Some were of whale-bone and probably carved by sailors, but the majority were of wood. They must have been very uncomfortable to wear but this painful fashion seems to have been usual among country women in the latter half of the 18th century.

Lace bobbins were used in large numbers for the making of pillow lace. The craft of lacemaking by hand still goes on in a few places, though not to the same extent as before the invention of machines to make lace. Much of it was done by village women in their homes and their menfolk carved the bobbins out of wood or bone. These were decorated with names and sometimes quite long messages. Some were inlaid with pewter or brass, and often the carving was enhanced by color. Some were made to be given as prizes in the lace schools that flourished in the villages of a lace-making district. National or family events might be commemorated on a bobbin some have the names of famous men carved upon them, such as John Bunyan, who came from Bedford, a great lace-making place.

The most notable form of love token in Britain is the love-spoon. Great numbers of these were carved in Wales during the past 300 years. Carved wooden spoons are known in all countries but the Welsh love-spoon was the definite symbol of a promise to marry, in its way quite as binding as the modern engagement ring. Such spoons were seldom intended to be used: they were hung up in the parlor or over the cottage kitchen mantelpiece for all to see.

This important significance was of course expressed in the design of the spoons. Certain obvious symbols constantly appear: hearts of course; also diamonds, to signify prosperity; keys or a keyhole or the outline of a little house, to denote the future home. Others, through less common, are doves (or they may be love-birds) crowns, crosses, and the horn of plenty.

The origin of this custom is not known: the oldest spoon in the Welsh Museum dates from 1667. By the end of the 19th century the custom had practically died

out, except as a deliberate revival of an old institution; and the meaning of the carved symbols has been largely forgotten. Whatever its origin, this practice of carving love-spoons, had become general in Wales by the beginning of the 18th century. Wooden spoons are fragile and many must have disappeared, but there are good collections now made, which illustrate their infinite variety.

They vary greatly in size and in artistic attainment, as might be expected. Some are very crude and child-like: others of the highest workmanship both in design and technique. It is difficult to classify them by any system. Certain districts produced a definite type at a certain time, but that is as far as the collector can get. It is a delight to find a well authenticated specimen that has been handed down in the family, and where even the names of the maker and the receiver are still remembered.

Fortunately quite a number are dated. One example shows such a spoon and fork, connected by a chain, the whole, cut from one piece of wood. This was made about 1790 at Llanrwst and was bought from the great grandson of the maker. It is carved in apple-wood, which was the most usual wood to use. Sometimes the trunk of an apple tree would be kept to season for years until the son of the house was old enough to want to carve his love-spoon. Other kinds of wood were used, and they were usually polished. Sometimes the spoons were painted or varnished, which has helped to preserve them.

Sometimes the carver would incorporate into the design a suggestion of his own appearance and his occupation: a driver with his cart or carriage may form the handle of a spoon. What must be a portrait spoon is a very finely carved one of a soldier of the Montgomery Yeomanry of about 1795, of which the details of the uniform are correct.

Old people tell us that before the end of the 19th century, the art of the love-spoon had begun to deteriorate. The carvers followed tradition blindly, copying the well-known symbols roughly, and with little idea of their original meaning, until the spoons became very crude indeed.

Sometimes similar spoons were carved in Wales, not as love tokens or even as christening or wedding presents—though this was done sometimes—but merely to commemorate some other kind of event, family or national. One such was made by an old man in honor of the Jubilee of Queen Victoria in 1887: it forms a frame to hold a picture of the Queen, under a crown and the word Jubilee.

THE ADVENTURE OF AS A HOBBY

Painting

By FIELD-MARSHAL VISCOUNT ALEXANDER

• "I, too, am a painter," were the words of a famous Italian painter on looking at a picture by that great master, Raphael. I wish I could say the same, but I cannot, as I make no claim to be a painter although I mess about with oil colors and get infinite enjoyment from it.

There is a delicious smell about them which is quite unlike anything else, apart from the delight of squeezing great fat tubes of color on to a palette. Winston Churchill once said that no one has known all the joys of life until he has experienced this one—and he is right.

Then there is the adventure of mixing various colors together and seeing what happens. In this alone lies a great world to be explored. These simple joys are only the beginning and do not make a picture, although I have seen certain exhibits which look as if the artist thought they did.

However, my purpose is not to criticize but to suggest the fun that an amateur artist can get out of this delightful hobby, and perhaps the best way to do that is take you with me on a day's sketching in the country.

This is just as exciting as any other form of sport such as hunting, or stalking; in fact there is quite a similarity. For example: We must first choose our weapons and see that everything is ready at hand and in order. It is just as serious to leave our favorite brushes behind as it is to forget our ammunition.

Having got everything ready and organized, we sally forth to stalk our quarry. This is not at all easy, because the choice of a subject requires careful study.

Some of the most obvious subjects are the most difficult, whereas those which are not so obvious can be turned into the most intriguing studies, provided we use our imagination and that latitude which is always allowed the artist.

Having decided on what we want to paint we can now begin the day's work. We set up our canvas, place the stool (if we use one), lay out our materials, so that everything is ready for the attack.

I have fought many battles, and when zero hour comes I have generally been able to see pretty clearly how the battle would develop, but when I am faced with a large white canvas I must confess that I suffer badly from the fog of war. This is the great adventure and part of the fun. However, I am glad I choose soldiering as a career rather than that of a painter.

We start full of hope and good intentions. We rough-out an outline which looks all right, then we fill in the sky, and we are rather pleased with it. This is followed by the distance and middle distance.

At about this stage we stand back to have a rest and light a cigarette in contemplation of what has been done, and it is then that we get our first shock.

We find that we are out of tone. The sky doesn't harmonize with the ground. Perhaps the distant hills are too dark or too blue. This is one of the turning points in the battle. If we lose our nerve now we are lost. We are tempted to try to put things right by fiddling about.

My experience is that it is wiser to ignore for the moment what is obviously wrong and to go on with the attack with fresh vigor so as to cover the remaining expanses of canvas; then we shall have something big to work on and remedy as a whole later.

It is often surprising how a few final touches of bright color, light, or shade will save a picture which seems beyond redemption.

Whatever the results, the day has passed all too quickly, and it is now time to pack up, and so we return home; never satisfied with what we have done but always hopeful that our sketches will look better when they are put in a frame, or seen in a different light—they seldom do but we take heart by saying to ourselves that no true artist should ever be satisfied with his work and that even the greatest of them were never appreciated during their life-time.

I have a friend, whom we will call Phillips, and he always destroys every picture he paints because he says, "When I die I don't want there to be any bad Phillipses." There is a lot of wisdom in this.

Personally I don't destroy my pictures but, at least, I don't inflict them on my friends. If I did I shouldn't have any.

All this may not sound very promising to the beginner. But the amateur should not try to compete with the professional. As in all walks of life, there is no short cut to success. To get to the top entails a life of study, hard work, and concentration, and in no career is this more so than in painting.

We amateur artists are lucky because we don't have to bother about getting to the top. We have all the fun without the worry of trying to pull off a winner. We don't want to be taught that blue and yellow make green, we want to find that out for ourselves.

The day in the country is our holiday, and what a holiday for those who love the countryside! We can sit in peace and solitude and absorb its subtle tones, its lovely forms, its color, and its atmosphere.

This is the real enjoyment, and it matters little if we are good, bad or indifferent artists as long as we can recognize and appreciate the beauty which surrounds us.

And this beauty is not confined to the countryside. It is there in bombed-out areas, in sordid backyards, and in the meanest of streets. It exists everywhere for those who have eyes to see.

And if we have difficulty in finding a suitable subject for our brush we can try to paint the sky, which is always beautiful.

My advice is: Go in for painting in a big amateur way and enjoy it.

THE MANUFACTURER LOOKS AT DESIGN

The three factors which control the outlets of consumer goods in home-furnishing are: The Press, the Store Buyer and Merchandisers, and the Manufacturer. The first two groups were at a meeting held some time ago in New York by the New York Chapter of the American Designers' Institute. Here are some excerpts from the significant talks given at that meeting. Among the speakers were Col. W. W. Watts, General Sales Manager, Engineering Products Department, R.C.A. Victor Co.; Mr. Burton Ames, Decorative Fabrics Division, Celanese Corporation of America; Mr. A. L. Scaife, Advertising Manager, Appliance and Merchandise Department, General Electric Co. What they have to say should concern every one interested in design.

Designers must know their medium of production.

The doctrine of modern design must be understood.

Success depends on the engineer consulting with the designer.

The furniture industry lags in recognizing the designer.

The designer should be given free use of his creative ability.

Well designed cartons reduce costs and result in increased sales.

● "There have been more businesses built or broken through design than for almost any other reason," says Burton Ames. "Yet many manufacturers will spend time and money in every single phase of their business except in the matter of how the finished product will look. Design becomes the early recognizable "handwriting" or "trade-mark" of any business. The manufacturer must establish its design policy and adhere to it, develop it and promote it." He cautions designers to know their medium of production thoroughly, to bear in mind the end use of the product, to keep up with current related trends and above all to be original.

Colonel W. W. Watts says: "Control of individual product development to secure the full benefits of modern design practices is beyond the capabilities of any individual group unless the doctrine of modern design is understood and supported wholeheartedly—not only by top management but by each individual concerned in any way with development and production factors involving design. Success depends on the engineer automatically consulting with the design group before he starts and to consult with him as he progresses."

Accepting as their working principles: the functional importance of design, the style importance of design and the economic importance of design has resulted in better performance, better appearance, and lower costs of their products.

Colonel Watts spoke of the worthwhile advances of new methods and hundreds of new materials as a result of the war and of not losing sight of the fact that many of them were created as substitutes and will not stand the test of competition in a free market. "Yesterday's customer was the wealthiest customer in the world, today's customer is John Q. Average. He learned to appreciate Uncle Sam's quality

but he cannot pay for it for daily use in his home.

"Here then is your challenge. Design into your product the proper relationship between war-born advances and the customer's economic requirements if you would get your just share of the market."

"The visual and functional appeal of household appliances sell the merchandise," says A. L. Scaife, "this consideration of design means volume in production and larger sales. The display too must be integrated with the design of the product to sell the item, as it must call attention to the merchandise. He asked the designer to bear in mind the packaging of the product as well. The recently new designed carton which they use, Mr. Scaife pointed out, has reduced the cost of the carton, gotten better identification and resulted in greater sales efficiency.

Mr. Farr laments the fact that the furniture industry lags behind the other fields in giving recognition to the designer. "Today you can take the lines of the leading manufacturers and mix them up on the floor and they wouldn't know their own merchandise because their lines are all so similar." The reason is that the furniture industry has not given the designer the freedom to express himself so as to obtain the full advantage of his creative ability. The furniture manufacturer too often depends on the opinion of the store buyer who renders a constructive decision and then doesn't even buy the product. The manufacturer who employs a designer should allow the designer to set up the display and the plans for the promotion of the product he has created. The designer should not be hamstrung with limitations but should be given the freedom to use his creative ability and his product should be signed by him.

RTOWARD A DYNAMIC ESTHETIC

By R. L. RAINEY

Beauty is a constant. Were it not, the science of esthetics would sink to a mere cataloging of things beautiful. This catalog might have its refinements, such as: things beautiful; works of man, accidents of Nature, institutions of God. But however elaborate, it would be a desolate enterprise. While the gathering of specimens which embody a certain quality is a significant part of scientific investigation, we must avoid becoming enarmored of the accumulation, neglecting the analysis of the one element we seek and prize. That element which interests estheticians is beauty, and its description poses a physical, psychological, and philosophic problem.

The formulae for the generation of beauty, and the instances of its occurrence, are unlimited and unpredictable. It is perhaps this combination of potentiality and mutability which has nurtured the contention that beauty is relative. For in each instance there seems to be evidence of a particular private beauty which could not be adapted to another pattern of features. Thus the beauty of an apple, a woman, a horse, or an airplane cannot be transfused between the entities named. Beauty is "typed," and only that type of beauty appropriate to each entity can be discovered and described. This relativistic approach produces a catalog of beauty by species and does not help in the search for beauty as an all-pervading element.

Nevertheless, it is exactly this relativistic approach which has nominated recent esthetic inquiry. Perhaps there is some justification for the low repute of esthetic inquiry among the artists, for these latter have often pointed out that post-mortem examination of art works produces most outlandish and naive descriptions of the artist's processes and functions. Traditional esthetics has been concerned with products, and has of necessity been a discussion of static, dormant, past things. Only recently has there come a reorientation of inquiry, a turning from dissection of the product to observation of the process. Beauty as a resultant of many processes, each appropriate in its basic materials and inevitably orderly development, now can be understood and identified with assurance where once controversy and contumely marked every new expression, and the "final test" of all art works was time.

Esthetics becomes a science of interrelations with this new orientation toward process. For all value in the product is the result of satisfaction of necessities of structure and development in the process. This principle holds through religion, political

economy, poetry, painting, music, architecture—and radio gags, wherever and whenever human response is made to a progressively realized configuration of factors.

Esthetics is faced with a breadth of responsibility hitherto unknown; the orientation toward process takes us out of the archeological museums, the mausoleums, into a lively world where things happen wonderfully, continually, beautifully. When we cannot tie down our subjects for vivisection, we must greatly increase the precision of our observation, the depth of our perception, the willingness to accept contributions from observers in other disciplines.

Esthetics, while possessed of useful techniques adequate under traditional standards, must adopt from other scientific disciplines certain attitudes, terms, and collected data which have proved valuable in description of processes, of things **going on**. The life-sciences are richest in this knowledge of development, growth, interaction of dynamic forces. From biology, physiochemistry, and psychology we may ask material to support our concept of beauty as the satisfaction of necessity in concretion. From the exact sciences of physics and mathematics we can get evidence of propriety in process and inevitability of product.

Proud as we may be of our human endowment and our self-willed control thereof, we cannot escape the oft-demonstrated fact that we respond to stimuli with varying emotional expressions, each response more or less predictable. Unable to deny the generality of our human equipment, and reassured by the uniformity of appeal which facts and fancy both may be expected to have, we can step into a wider world as **measures of the success of man-made relationships**, relationships of forces and matter, conceived or perceived, whose purpose is the eliciting of that emotional response which compels another human to judge beautiful the configuration which confronts and motivates him.

Incidentally, we may inquire of the practitioners of the arts who have cultivated their control of forces and matter until they can produce a chosen response through their government of the configuration of stimuli. These people are doers, and often incoherent in their descriptions of physic and physical processes. Many of them are innocents, more or less the tools of their own sensitivities, responding to drives they themselves do not understand. Some of them are utter sophisticates who will make of their writings about works

of art subjective and esoteric works of literature. But there are many literate and honest workers whose reports would be most valuable to esthetic research. It is from these men above all that you will get assurance of the constancy of purpose, the singleness of goal, which will set beauty up as an universal, recognizable, attainable, predictable, conceivable, entity. They will be the first to object to efforts aimed at restricting the occasions of beauty, the materials exploited in the processes of building configurations to be judged beautiful, or the methods of achieving, perceiving, realizing, these configurations. Let's ask an artist once in a while! One of the easiest ones to tap right now is Gyorgy Kepes, whose book "Language of Vision" is now being distributed. His work has a sound psychological background, largely derived from the Gestalt school, and a basis in active experience—just what the estheticians are looking for.

The dynamist esthetic is not a reflective, withdrawn indulgence or speculation. It demands a flexibility of interest and objectivity of inquiry. In its acceptance of things which may **be** or **become**, it can achieve the spirit of the biologists who recognize that mutability is one of the strongest evidences of constancy of **basic factors**. Biologists, together with the chemists, have learned to expect mutations and isotopes without fear that these variants will disturb the foundations of their sciences. Understanding the forces which may bring out new features, the scientist is prepared to seek an explanation for the novelty in the **configuration** which familiar, basic factors may have suddenly assumed. Postulating dynamic interrelations of basic factors, the life sciences have advanced miraculously in the past 50 years.

Esthetics is a wordy business. Since it is the business of observers, rather than doers, it naturally takes on some of the character of the Sidewalk Superintendents Club, the New York gallery of idlers who used to watch and comment on construction work from a specially provided stand. Occasionally the discussion of esthetic concepts runs afoul of terms, and arguments arise with as much chance of resolution as those over whether it's a hoist, a lift, or an elevator on the construction job. Perhaps we're all right in our dynamics, but stubborn about our pet word. A semanticist would advise us that the freight of meaning for every noun in the language should persist the same for every speaker and hearer if communication is to be complete and efficient. It is the job of the

semanticist to describe the interrelation of forces which produce meanings, i. e., configurations associated with a given phonic or visual signal. Definition is an attempt to delimit or freeze the forces which generate the configurations behind our words. A language that needs no new definitions is indeed a dead one; if still in use, its users must totally lack imagination. A dynamic esthetic should tolerate some growth, development, mutation, even in terms. This will not foreshadow disaster as long as our symbols keep up with our words. But it will be a fast pace we go.

Were there some communicative means other than speech which had as effectively transcribed force-symbols, we might escape entirely the idea that understanding of a terminology determines the existence of things named by its nouns. Bishop Berkeley managed, by saying that nothing existed except on the pception of someone, to justify delegation to God of the exteroception and interoception of every event. We now grant that entities may exist independent of their perception by men. Further, entities remain intact and persist as configurations of forces through compulsion of physical laws. Consciousness of the interrelation of forces which generate a phenomenon equals a degree of understanding. Ignorance does not destroy **that which** is simply because it is not equivalent to **that which is named**.

If we will agree upon certain nouns as symbols of conceptual or experiential phenomena, and accept configurations of forces as determinants of meanings and value, we should be able to set up a functional esthetic in which beauty is a resultant of many discrete processes, but persists as a constant throughout its numerous manifestations.

To avoid the onus of arbitrary synthesis, we must amass evidence of a scientifically valid nature from many fields where beauty is discernable as the product of a configuration of forces. To this end all the disciplines may contribute, and all are invited to correspond with the writer of this paper. Another service which such evidence will render is the bringing of discussion down from the upper rungs of Korzybski's ladder of abstraction (see Korzybski's work or the diagram reproduced in Hayakawa's "Language in Action") into the area of tangible or point-to-able things, situations, or actions. We need a case history of growths and becomings, a charting of inevitabilities in relationships, a museum of proprieties.

Not as an imposition, but as a suggested frame for common orientation of the inquiry, the following terms are proposed as identifying forces or factors contributing to the configurations or interrelations which we judge beautiful. All these terms need support, objective data, and each term is followed by the sciences whose methods, materials, and data should be able to provide evidence therefor.

a. Satisfaction of necessity in concreteness (proposed as the ultimate determinant of beauty in a dynamic esthetic). Needed: evidence that musical scales, western and

oriental, have some inevitability of relationship between intervals established, and that these intervals are somehow eminently suited to being heard. Evidence of the psychological responses to harmony in preference to unison melody. Evidence of the necessity of melodic sequences. Evidence can come from physics, psychology, musical theory, mathematics.

b. Biomorphic integrity (dynamic term akin to "unity" of the old "unity-coherence-emphasis," but having a connotation of liveliness, of inevitable togetherness guaranteeing continuity of the life-process). Needed: evidence of the propriety of developments in a sequence leading to full maturity or completion of a life cycle. Evidence can come from biology, psychology.

c. Governing or proportioning of contrast (the artist's purpose, and his means of achieving configurations to be judged beautiful). Needed: evidence of the survival value of contrast in perceptibility of stimuli. Evidence of social approval of contrast in activity—ceremonials vs. work-a-day routine, etc. This evidence can come from dramatists, sociologists, military drillmasters, and all the plastic arts.

Proof of requiredness in existences, from whatever source, will advance the dynamic esthetic. On a speculative level, the theory can hold its own today. The propositions and conclusions have a logical integrity. There is even some "feeling" of its efficacy when specific examples of beauty are discussed in the dynamic terms. But it remains a philosophic construction and demands objective support. Can't we gather these evidences to make an integrated body of knowledge, and thus avoid the fate of many sciences which know more than they know they know?

HUNGARIAN ARTS REPRESENTATIVE ARRIVES

● Mr. Poharnok, well-known artist who has spent many years painting and living in Turkey, Greece, Italy, France and England, will immediately set up a long range program calculated to bring about a better understanding in the United States for Hungarian artists and their work in the fields of fine arts, decorative arts, music, the film, the theatre, literature and architecture.

Such a step has been welcomed here by American artists, art circles, museum directors and university presidents, for there has been no proper introduction of Hungarian art here on an internationally cultural basis at any time in the past. It will give Americans the opportunity to view original work in most large cities and gain firsthand knowledge of an important segment of European culture.

The American office of the Hungarian Council of Arts has already made arrangements with museums to exhibit Hungarian art, and Mr. Poharnok will make a lecture tour of the nation's universities, beginning in October.

New Art Appreciation Film From France "Art Survives the Times"

● The revitalization of French culture long inhibited by the Nazi occupation, is vividly documented in "ART SURVIVES THE TIMES." Presented to this country by Les Actualites Francaises, this is a one-reel black and white motion picture ten-minutes in running time, and available in both English and French sound tracks.

Keyed for better international understanding, art appreciation and the study of French culture, it is a vivid documentation of the creative life being restored in France today. As such, it will prove an exciting experience to not only the art group, the social studies classroom, and the school, but to all men interested in the march of free and new expression in the fine and manual arts. In "ART SURVIVES THE TIMES" we see old masters reassume their rightful places in historic museums; fabled Paris again inspiring artists new and old. As we visit contemporary painters, sculptors and architects, we see the past, present and future of creative France—once more a world center of beauty, tradition and daring experiment.

Under the Occupation, the artistic life of France came to a halt. The museums were closed and the world renown paintings that drew visitors from every country were stored in distant chateaux, safe from the war. The Occupation was no time for the creative life these paintings embodied.

The end of the war meant the resurgence of all creative life in France. The museums reopened, the paintings were restored to their rightful places and just as the old masters came back to the light, so all the true artists began to work once more. The atmosphere of Paris again became the source of inspiration to a new generation of artists and to the old artists who returned to continue their work.

Utrillo can still be found in his home near Paris. Roualt, whose work the Germans destroyed, has come back to his proper place in the world of art. Braque, the abstractionist, has been given a place of honor at the Salon d'Automne, next to Matisse who has just reopened his home in Paris. Picasso, devoted to the cause of Spanish freedom, is exhibiting again.

Janniot, among the sculptors who did the bas-reliefs that adorn the walls of the Paris Museum of Modern Art, is working in his studio. Two newcomers in sculpture, Gimond and Laurens, express different facets of the new spirit of French plastic art.

The architects are also at work turning out plans for new homes and new cities to take the place of all the homes and cities destroyed by the war. Le Corbusier and Perret, two of France's outstanding architects, are drawing up plans for the cities and the homes of the future.

Creative life has returned to France and to the French tradition of beauty.

Schools

MAKE NEWS

Denver Plastics School

• The thrill of pioneering in business adventure—almost equal in fascination to the experience of the pioneers of Colorado's colorful history is being tested daily in Denver by young men and women who are learning manufacturing methods of plastics. Fabrication and molding procedures of the vast developing field of plastics are taught in the shadow of the Rocky Mountains, with a climate conducive to study and surroundings helpful for between-classes relaxation. Denver is one of the four cities in the United States boasting a plastics school.

Opening the unexploited field of plastics to everyone, the Plastic Training Association of America in Denver offers a comprehensive, practical twelve week course without educational or other qualifications. Methods employed are those used in factories throughout the country and include training in laminating, injection molding, fabrication, theory and other vital subjects as well as blue print reading and designing.

Institute of Design Expands

• L. Moholy-Nagy, Director of the Institute of Design in Chicago, announces the organization of a separate photographic school. Recognizing the cultural and economic importance of photography the Institute has expanded its teaching staff in this department.

It has been possible to purchase the old Chicago Historical Society building at 632 N. Dearborn Street as a permanent home for the Institute. For the remodelling of this building and for the other needs of this growing school, a fund raising campaign is now under way.

Since the enlargement of the Institute of Design's facilities, the registration of students in all its departments is open again, greatly benefiting the veterans and high school graduates seeking higher education and professional training.

New Art Teachers

• Word comes to us that Dr. Mae Mathieu has recently joined the staff of the Cornish School of Seattle. Dr. Mathieu is a scholar of rare background and experience. She is teaching Art history and Appreciation. Dr. John Dietrich formerly of Iowa State Teachers College, Cedar Falls and Silver City, New Mexico is now head of the Art Department at New Mexico Highlands University. Herbert Sanders formerly at San Jose and State Teachers College is now on the staff at Alfred University.

DR. ROOS GOES TO ILLINOIS

• Dr. Frank Roos, recently of Ohio State University, is now Professor and Head of the Department of Art at the University of Illinois at Urbana.

Born in Chicago, he received his baccalaureate training in Fine Arts at the University of Chicago, where he was graduated in 1926. He took graduate work in the history of art at Harvard, where he held a Carnegie Fellowship in Fine Arts. He received his doctorate of philosophy at Ohio State University in 1937.

A frequent contributor to *DESIGN* and other publications, Dr. Roos is the author of two books, *An Illustrated Handbook of Art History* (1937) and *Writings on Early American Architecture*. We wish him success in his new position for which he is so eminently prepared.

SCHOOL OF WOOD DESIGN

• When the classic portals of the old Maryland Institute of Fine and Practical Arts opened this fall, through them went students of sterner stuff, whose muscles will wield saw and plane instead of pigments and oils. In the staid surroundings of this century old institution of Baltimore, students, male and female, are now able to pursue for the first time a formal course leading to careers as modern cabinet or furniture designers. This new school has been the dream of D. Carlyle MacLea of Baltimore for several years.

Scion of the old lumber family of that name, had for years deplored obstacles in the furniture field confronting talented designers. He found many of his friends and associates in agreement and sympathy but no solutions. He realized that the secondary schools were too early and that industrial training was too late and too slow. He at once visualized a new kind of training school and lost no time in assigning the project to competent hands.

• Mills College Art Gallery and Oakland Public Schools collaborate in planning an exhibition of art work done by pupils from kindergarten through senior high school under the supervision of Alice Schoelkopf. The exhibition is arranged to show child development in the use of art as a means of expression. On Saturdays and Sundays, groups of children will be at work in the gallery. The exhibition will last until December.

New Staff Members at S. Cal.

• Among the four new members of the teaching staff of the Department of Fine Arts at the University of Southern California this year are two artists whose work with the Army intelligence service did much to win South Pacific battles.

Edgar L. Ewing, assistant professor who taught at the Art Institute of Chicago for six years and winner of the institution's fellowship for study in Florence, Italy, was one of six entrusted with the development of colored rubber relief maps for invasion study, particularly of Japan. His travels took him to India and Burma and over the Hump many times. Prior to the war he exhibited in New York, Chicago and in leading art centers of this country.

Also new to the department is Keith A. Crown, Jr., instructor. A graduate of DePaul University and faculty member at the Art Institute of Chicago, he served over three years sketching for the Army in the South Pacific. His skill in drawing enemy positions for study from the early days of Guadalcanal prompted his participation in Army exhibits in Chicago. Numerous of his works were used by *Yank Magazine*.

Millard B. Rogers, director of the Fine Arts department, himself was a painter for the War Department during World War II, notably his artillery action scene of the battle of Kwajalein.

Other additions to the faculty are Willa Mae Darr, lecturer in ceramics from the Kansas City public school system; and Julius Heller, teaching assistant.

More Color for School Rooms

• More Schools of America are gradually becoming aware of the influence of classroom colors on pupils and teachers. The principles of color dynamics as set forth by the Pittsburgh Plate Glass Company should give School administrators much food for thought. Even New York City, we understand, has given up its old brown and tan color scheme for pastel shades which has been studied and recommended by authorities. There is still much to be done in school in general to achieve suitable use of color. However a brave beginning may grow into a more general awareness of color uses.

New Campus at Miami University

• While many other colleges and universities are doing their best to squeeze in a few hundred more returning veterans and the current crop of high school graduates, the University of Miami is opening a whole new campus for 1100 single male students—A campus complete with housing, dining rooms and classrooms.

The new group of freshmen, starting college a month after the regular session are housed at the former Richmond Naval Art Station. There will be two full semesters, Liberal Arts School of Bus. Ad., Music, Ed., Pre-Law, Pre-Medicine, Pre-Engineering.

ART FOR YOUNG AMERICA by Florence W. Nicholas, Mabel B. Trilling, Margaret Lee and Elmer A. Stephan. Edited by William G. Whiteford. 304 pages, 6x9 inches. Price \$2.60. 180 illustrations.

Here is a book on everyday art. A style of writing as clear, simple and interesting as the combined talents of a stand-out group of authors and editors could make it—a brilliantly successful job of writings. The illustrations are from life and collected art and the coverage as refreshing, and well-organized as the modern educational approach to art itself.

Fifteen paintings from the past and present are displayed for appraisal and understanding; full investigation of colors, all principles developed out of discussion of direct, concrete subjects, which include airplane and automobile design, animal forms, Christmas and other greeting cards, cartooning, painting and architecture, sculpture, tree forms and lines, advertising art, and other equally realistic problems. All illustrations given the best possible display. "Regular"-size book, easy to handle.

HEMOCRAFT SERIES by Mrs. C. Naaman Keyser. Paper cover, 6x9 inches. Price \$1.00 each.

These recent additions have been added to the interesting series of helpful research centering around the arts of the early Pennsylvania Germans.

No. 12 **PENNSYLVANIA GERMAN REVERSE PAINTING ON GLASS** by Elizabeth S. Hoke. 26 pages with several full page illustrations. Some are in color. This is a brief story of a quaint and interesting art, list of materials required and directions for making reverse paintings on glass are given to help the ambitious craftsman and designer.

No. 14 **PENNSYLVANIA GERMAN QUILTS** by Marie Knorr Graeff. 32 pages, fully illustrated with half tones and line drawings. Here is an account of the quilts indigenous to Pennsylvania which were a means of expressing the love of color and decoration characteristics of the early German settlers of Pennsylvania. It includes much information on the types of designs used, the materials and the quilting methods and names. This should be an inspiration to anyone interested in decorative design as well as the housewife looking for a way to create something.

No. 22 **PENNSYLVANIA GERMAN SPLINT AND STRAW BASKETS** by Guy F. Reinert. 16 pages, fully illustrated to show the steps in the process. This is a clear description of the types of baskets used and the manner in which they were made. Much of this book is devoted to preparation of native materials. It is a valuable addition to the series promoted by Mrs. Keyser and her associates.

NEW BOOKS FOR YOU

EVERYBODY'S HANDICRAFT HANDBOOK. 155 pages, 8½x11 inches. Paper cover. Price \$2.00.

Here are hobbies for you. They are made easy for persons who want to work for fun and profit. This should be of interest to many teachers, amateur artists and crafts men who need help and encouragement in launching into the work of creating things. It covers a vast range of processes and techniques including leather craft, Woodcarving and Whittling, Woodworking, Metal Work, Plastics, Photography, Clay Modeling, Puppets, Braiding and Knotting, Celluloid Etching, Block Printing, Silk Screen Printing, Poster Design, Cartooning, Drawing, Oil Painting, A Painting Lesson, Tempera, Water Color, Mural Painting, Painting Recipes and Equipment. One chapter deals with improvised tools and materials. This and all other chapters are fully illustrated with black and white drawings—A full biography is given at the end of the book.

NEW COURSE OF STUDY IN ART FOR BALTIMORE. The new Course of Study in Art for Elementary Schools of Baltimore, Md., is the result of years of cooperative effort on the part of supervisors, principals, and teachers. Dr. Leon L. Winslow is director of art education. This publication outlines the program for art in the elementary schools and states aims and procedures for carrying on instruction in art. It also embraces a discussion of art experiences and of art activities at the various elementary-school grade levels. It explains the techniques in art, treating extensively such topics as representation, figure drawing, lettering, painting, clay working, poster making, woodworking and many other processes.

The course of study also treats of the basic elements and principles of design, the arts of various peoples, such as Chinese, French, Italian and Scandinavian, and works of art to be seen in Baltimore, including painting, sculpture, architecture, and stained glass. Art in the maintenance of the school plant is also treated in considerable detail.

The course also includes a bibliography covering publications dealing with art education, art appreciation and art techniques, and a valuable glossary of art terms.

POTTERY PRODUCTION PROCESSES prepared under direction of J. J. Svec. 70 pages, 6x9 inches, fully illustrated. Price \$2.00.

This newly issued book is of unusual interest to the art potter.

It is divided into 19 chapters—with such inviting headings as USE OF ENGObES, COMPOSITION AND PREPARATION OF GLAZE, METHOD TO ESTABLISH FIRING SCHEDULE, etc. Profusely illustrated, this book gives practical help to the studio potter. At the same time, it points out economics necessary to volume production, and calls attention to those steps in manufacture where defects are most likely to occur.

J. J. Svec, under whose direction the material was prepared, has had wide experience in actual pottery production. As technical editor of CERAMIC INDUSTRY he is in close contact with the problems that confront practicing potters. As a result POTTERY PRODUCTION PROCESSES is complete without being too long, and authentic without being too technical.

ART IN REDWING by Laurence E. Schmeckebier—88 pages, 6x9 inches. Price \$1.00. Illustrated.

This study of a typical Minnesota town was sponsored by the University of Minnesota. It offers an excellent opportunity to discover and analyze the artistic resources of this particular community and also to demonstrate methods of their own evaluation. This little book should offer help to others who may wish to study the arts of small American towns.

TYPOGRAPHY, LAYOUT AND ADVERTISING PRODUCTION by Edwin H. Stuart and Grace Stuart Gardner, 46 pages, 8½x11 inches. Price \$1.00.

This book explains the many technical processes involved in the preparation of an advertisement and all forms of printed matter; from writing the copy to final printing.

The book is planned to emphasize the elements that comprise a printed piece.

COLOR HARMONY MANUAL by Color Laboratory Division, Container Corporation of America. Price \$125.00.

Of interest to all persons who work with color is the publication of a large Chip Edition of the Color Harmony Manual. It consists of 12 handbooks containing 680 movable color chips. The individual color chips are one inch square plus a tab, providing two and one-half times more working area than the chips in the first, 1942 edition. Among the obvious advantages of the larger working area of the chips are the increased speed with which a visual impression of a color is gained, and the ease with which color matching is accomplished. Also, the necessarily larger charts (11x13 ¾ inch when open) are more appropriate for teaching and for presenting color schemes before groups of people.

Exhibitions

The third annual International Textile Exhibition will be held during November at The Woman's College of the University of North Carolina, Greenboro, N. C. More than 250 entries from all parts of the country have been received.

The jury, in Weatherspoon Art Gallery, is composed of Michelle Murphy, curator of the industrial division of Brooklyn Museum, and Meyric R. Rogers, curator of the departments of decorative arts and industrial arts, at the Art Institute of Chicago, with Miss Noma Hardin, assistant professor of the art department at the college, as chairman.

The exhibition is expected to attract to the college designers and representatives of commercial firms engaged in the manufacture of textiles. Purpose of the exhibition is to present as comprehensive a representation as possible of the artistic activity being accomplished today in the fields of textile designs.

Awards will be made in seven divisions of original design, in comparison to only three divisions last year, woven and printed synthetic textiles. Entries will be classified as woven rugs; woven clothing fabrics; woven draperies and upholstery; napery, linens, etc.; printed textiles; woven synthetics; and linen yarns. In each class, first purchase award is \$100, second is \$75, third is \$50 and fourth is \$25. Donors of the prizes include The Woman's College, Celanese Corporation, Goodall Fabrics, American Enka and American Crayon Companies.

The National Ceramic Exhibition, discontinued during the war years, will be held at the Syracuse Museum of Fine Arts from November 3 to December 15. This exhibition, the 11th Ceramic National, will be sponsored jointly by the Syracuse Museum of Fine Arts and the Onondaga Pottery Company, makers of Syracuse China, in celebration of their 75th Anniversary. The first bookings on a nation-wide circuit to follow the initial showing in Syracuse has been made by the Metropolitan Museum of Art for January, 1947. This marks the 50th anniversary year of the Syracuse Museum of Fine Arts, which was founded by Dr. George Fisk Comfort.

The resumption of this project, incidentally, is the first concrete step to be taken under "recommendations for the future" as outlined in the Educational and Cultural Section of the Syracuse Post War Planning Council Report.

An exhibit of textiles by John Ralph Geddis and Francois Martin is being shown at the Museum of Art, Rhode Island School of Design, through October. Hand woven fabrics made of wool, cotton and synthetics will be included.

A loom set up for operation together with carding and spinning equipment, will illumine the age-old processes of the craft, which are fundamentally the same as those employed today in industry.

Telling illustrations of the way in which creative weavers work will be provided by extensive labeling, pointing out how the loom influences the pattern, the pattern the dyeing, and how all these factors determine the spinning and the carding, and the type of raw material selected for the work.

Both Mr. Geddis and Mr. Martin never substitute quantity for quality, and take orders only for the amount of weaving which they can do themselves. At the same time, they succeed in making a living out of their work.

The Art Alliance of Philadelphia is showing the fine craftsmanship in wood of James Prestini. Mr. Prestini who is a member of the teaching staff of the Institute of Design of Chicago. His book on woodwork is to be published very soon.

SKILLED HANDS

An Exhibition and Hand Arts dedicated to the craftsmen of the United Nations and built on the theme of "Skilled Hands, A Common World Denominator," opens the new season of Exhibitions sponsored by the American Craftsmen's Educational Council at their headquarters in the gallery of American House, New York City. The Exhibition extends through November 12th from 10 to 6 Mondays through Saturdays.

Skilled hands speak a universal language of their own which transcends national boundaries and racial differences. Design is the craftsman's universal language, tools are his fingers, materials are nature's gift to man and techniques the expression of the universal inventiveness of the creative spirit. These complete the cycle of production—design impelled by creative force using tools to fashion materials through techniques into functional objects of use and beauty. These are the ideas developed in the Exhibition.

Art-In-Action Shop, San Francisco

The Art-in-Action Shop of San Francisco has been holding the Fifth Annual Pacific Coast Textile Exhibition. It includes the work of textile artists from Parkland to San Diego. Work to be exhibited was selected and awards were made by a jury.

Portland, Oregon, Museum

During October the Portland, Oregon, Museum has been showing Eskimo arts and crafts lent by Washington State Museum of Seattle, as well as Northwest Indian Arts. The Oregon Guild of Painters and Sculptors has been exhibiting the work of local artists.

In November this Museum will exhibit work of Oregon Commercial Artists, showing how the commercial artist functions in the life of the community.

Animals In Art at Boston

The Museum of Fine Arts in Boston is holding a show called Animals in Art opening late in October and running through December 8. This is the major fall show.

Art Gallery for the Community

The Mills College Art Gallery has the very worthy aim of making its exhibitions, lectures and social gatherings a part of the cultural life of the community. It wishes to share its fine permanent and travelling collections and special activities with those who live beyond the college gate; thus making the gallery not only a college center but a community center of Fine Arts. Mills College feels that an Art Gallery on a college campus has, too, the very special task to making art so integral a part of the student's daily living that it becomes vital and rewarding throughout a lifetime. To achieve this aim an organization entitled "Friends of Mills College Art Gallery" is being formed. This should receive hearty support.

The Metropolitan Museum of Art

Several exhibitions of timely interest appear on the fall program:

WAR'S TOLL OF ITALIAN ART, and exhibition presented by the American Committee for the restoration of Italian Monuments in collaboration with the Museum. Photographs of shattered buildings, sculptures, and paintings and original works of art damaged by the war which will be lent by the Italian Government. Opens October 18, closes November 24.

WATERCOLORS OF AMERICAN BIRDS. Shown in connection with the Annual Meeting of the Audubon Society. Opens October 19, closes November 17.

HOUSES U. S. A., 1607-1946. Photographs assembled by Life Magazine. Opens October 4, closes October 18.

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